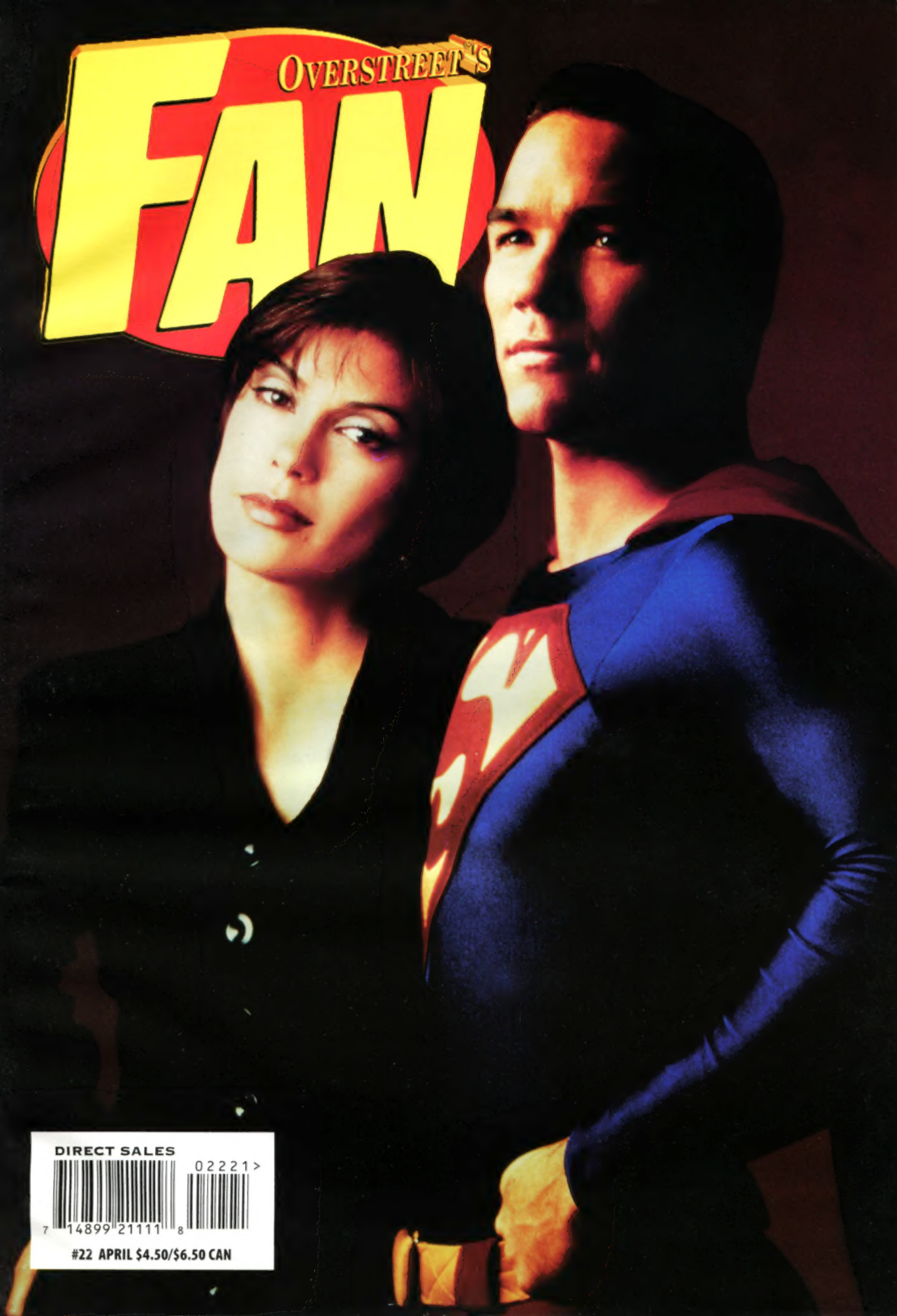
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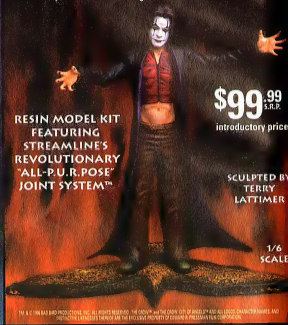

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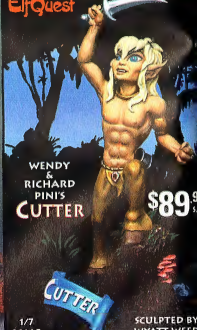

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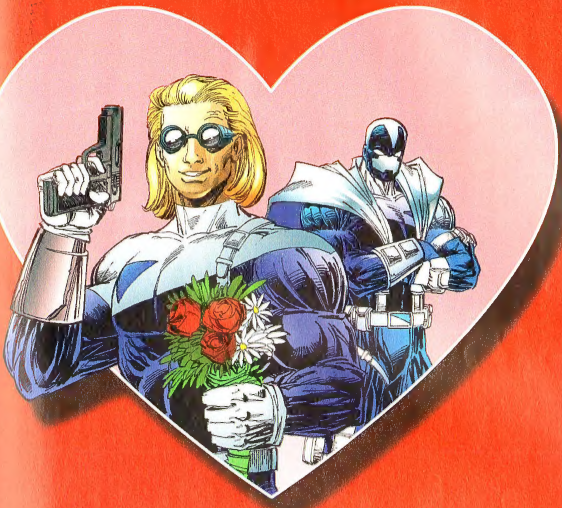

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OVERSTREET'S FAN fare

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Lois & Clark
(1997 Warner Bros.)

Spider-Man and Mary Jane penciled and inked by Mike Weiringo and colored by Jeff Dillon

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LESS IS MORE?

Let me start off by saying I'm not an artist.

I never have been. Sure I wanted to *be* an artist, I just didn't have the talent. But what I do have is an appreciation of the art form. I can't seem to get enough. I collect comics, posters, and even original art. I love it. I guess that's why I got into the business. So what's my problem? I'll tell you what my problem is....

Too many books being released today are nothing but glorified pin-up books.

There I said it. Even as you sit there reading this, a young professional artist is preparing to fire-bomb the **FAN** offices. I'm not kidding. Just because I put on paper what thousands of loyal readers talk about in dark convention alleys, fearing to upset these artist "gods," I'll be targeted for termination.

Now, for those of you fans not following this, let me explain. When an artist becomes hot, he becomes "property." And because this hot property is in demand, his value (page rate) goes up. For example, artist X starts at Company A. His style or look becomes popular. Company B decides to offer this artist two times his page rate to move to Company B. After many such moves and counter-moves this artist's page rate becomes 5 to 6 times the normal rate. Got it? Well, here's where it gets tricky.

Because artist X is receiving all of this money, he tells his artist friends, which is where the problem starts on *two* fronts:

1.) Artist X, being paid the big bucks, starts working less. He begins to just do pin-up style splash pages or even, god forbid, just breakdowns. Pin up pages are more fun for an artist; the characters can be bigger and strike neat poses. But the artist is in fact is doing LESS work for MORE money.

2.) Other artist friends of Artist X, needing a point of reference, use the style of Artist X and charge the same page rate as Artist X. This is where it's dangerous to publishers as well as fans, because now no one will be working at a profitable page rate. Publishers will pay and have started paying outrageous rates that cause the comics you and I buy to go up in cover price. When a book's cover price goes up, fans are forced to look at what they're really getting and make decisions about what's really worth the money. Which brings us back to point 1—what they're really getting these days is a 5 minute read and a glance through some pretty full-page pictures.

I know not everyone is doing this. But I know that *a lot* of artists and publishers are doing it. And you know what? It's catching up to all of them. Where are last year's "finds?" Why all of a sudden are publishers cutting page rates? I'll tell you why. Over the last five years, our industry has had an ego-fest, paying astronomical sums to artists who got lazy. And now the party's over. It's time to pay the piper. And when you see the piper, ask him something for me will ya?

What happened to comic panels?

Mike

LETTER FROM the EDITOR

Overstreet's FAN

www.gemstonepub.com/fan

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HOTBOXING THE SOAPBOX

To whom it may concern,

So poor Fabian Nicieza is really ticked off because the numbers on **Troublemakers** #1 came in, and they were too low. Give me a f#@ing break.

Fabian tries to draw sympathy by: (a) expressing his concern for retailers by bragging about how often he talks to his sales force, not mentioning this is the same sales force that a year ago was cursing Acclaim and lauding the virtues of alternative comics for Capital [City Distribution] which must undoubtedly be confusing for retailers; (b) whining that these retailers have a diversity of opinions; (c) claiming that Valiant has "tried to do everything right" when everybody knows that Valiant/Acclaim was a major proponent in the speculative excesses of the early 1990s; (d) bitching that he can't gloat over great sales on his other books (even the overpriced $3.95 ones) because the ones they gave away free don't count in sales figures (if you gave it away for free, Fabian, you didn't sell it, regardless of what retailers did with them); and (e) criticizing "scams" like those "ubiquitous 'Top Ten Artist Lists'" while engaging in speculative hyperbole like **"I know the book is going to disappear from retailer shelves so fast that the book may never get a chance to develop a reader base because it will be so scarce!"**

As ridiculous and insulting as these arguments are, the real kicker is Nicieza's other baldfaced portion of the editorial: **"The very thought that the book might not get a fair shot in this difficult marketplace is infuriating. The thought that the comics medium might be denied the opportunity to see two hugely talented young guys like Kenny Martinez and Anibal Rodriguez develop and grow as an art team is depressing."**

Hey Fabian...give me a f #@ing break. The arrogance and ignorance and insulting nature of this statement is infuriating, and Diamond/Gemstone should be ashamed for giving Nicieza a soapbox to spout such self-serving horses@%# not only about the company he oversees, but about a book he writes, and which is distributed exclusively by the parent company of **FAN**. Can you say conflict of interest? Diamond's responsibility to the marketplace is huge these days, and letting Nicieza mouth off in such disingenuous fashion is appalling and irresponsible.

The fact of the matter is, there are a good many, if not a good majority, of comic books out there not getting a fair shot in this difficult marketplace (many of which are probably better than yours). To imply that two mainstream talents of yours will never make a "Top Ten Hot Artists' list if your book fails is insulting to a good many talented alternative cartoonists who have far fewer options than a talented mainstream artist, but it is also insulting to Martinez and Rodriguez. If they are as talented as you imply, then they will latch on to some other project and thrive or fail on their own merits, not on the sales of **Troubleshooters**. There are many cartoonists out there who don't have a mainstream enough style to be able to find any work at all, let alone a project that pays enough money to live off of, so I'm not ready to cry for Kenny and Anibal just yet.

Cartoonists like Joe Sacco, whose **Palestine** books have won an American Book Award and been nominated for Harvey and Eisner Awards, sell a fraction of even Acclaim's mediocre numbers. Jim Woodring, who people like Scott McCloud think is one of the most important cartoonists of the century, sells well under the kind of figures you're lamenting in regard to **Troubleshooters**, a book that most likely nobody will ever refer to as one of the most important comics of the century.

Nicieza's letter is just whiny bull@%#. When there are so many good comics out there that clearly haven't found a sizable audience, Nicieza contributes nothing to the more pertinent discussion of why comics continue to be marginalized, incapable of achieving any mass market success.

Of course, one of the reasons is the superhero genre, which when considered, reveals Nicieza's culturally out-of-context complaints as pathetic. As a result of the superhero genre's dominance of our beloved artform, society's view of comic books is that, at best, it's harmless visual kid stuff, and at worst it's a nerdy pastime for, well, nerdy adults. **Troubleshooters** will, despite Nicieza's most sincere efforts, do nothing to deflate this conventional wisdom.

The fact of the matter is, the reason nobody cares about Acclaim anymore, regardless of what they put out, is that they have been one of the industry's grossest offenders at saturating the market with average superhero pap. It doesn't matter how good it is now, it matters how good they remember it to be. Acclaim was once on top of the world, and it isn't anymore. You make your own bed, you know? I don't feel half as sorry for you as I do your parent company, who shelled out $80 million for a company that now has a similar market share as Fantagraphics (if anybody wants to pay $80 million for Fantagraphics, contact Gary Groth and make sure I get my 5% finder's fee).

As comics seem to die out, the medium is also paradoxically gaining a greater respect, as superheroes flounder and remain the marginalized genre it is, while misnamed "alternative" comics prove that comics are a medium capable of as wide a range of subject matter and as deep in human expression as film, TV, prose, etc. Whether it's **From Hell**, or **Bone**, or **Hate**, or **ACME Novelty Library**, there are a lot of comics out there that are breaking down public biases against comics, countering the stereotype perpetuated by superheroes for 50 years.

Best wishes,
Eric Reynolds
Marketing Coordinator
Fantagraphics Books

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FAN MAIL

THE RESPONSE

Yes, Eric, of course my column was whiny bull@#$%t! It was meant to be just that—self-serving babblings from a mainstream writer whose work has always been about reaching a mass audience with entertaining stories that occassionally try to make you think. (How many other Marvel books ever thought of at least touching the subjects of cross-dressing, talk-radio, H.I.V., or Indian casino gaming like **Nomad** did?) Where did I ever imply that it wasn't?

When someone talks about their own personal opinion and pushes their own personal agenda, like I did in the **FAN** column, I guess that means someone like Eric can (and should) turn around and use that as a perfect opportunity to push their own perfectly legitimate, equally-whiny agendas.

Where Eric is grossly off-base is to assume that I begrudge him the right to push his product—or even to assume that the pushing of my product is done at the expense or detriment of his own. I am a personal fan of many titles which Fantographics has published over the years, and I will continue to buy the product I am interested in, whether it be **From Hell** or **Impulse**. I've just never been a fan of people who seem to feel they are martyrs to the cause and should be the only ones allowed to be self-righteously petulant all the time.

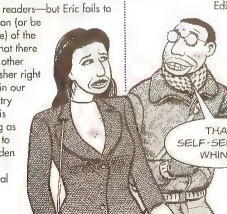
I applaud Fantographics' continued effort to broaden our marketplace with its own marginalized adult material for older readers—but Eric fails to mention (or be aware) of the fact that there is no other publisher right now in our industry who is trying as hard to broaden our appeal to a younger audience than Acclaim is with its **Classics Illustrated** and Young Readers bookstore format product. I hope it's okay with people like Eric if we all try to stretch the rubber band both ways and not act like third graders about who is tugging harder.

Some final things, though—first paragraph: Point A) Eric is inaccurate in his description of Acclaim's sales force. The former Capital sales group only worked with us for about two weeks, and that was several months ago. The current Acclaim sales force through Diamond is, and always has been, exclusive to Acclaim. Point B) The first words of my column were, "Since I became Editor-in-Chief...," so as for Acclaim Comics and its history, as much as I agree with some of Eric's opinions, my comments were based on the time since I started. Point C:) The pot is calling the kettle black. $3.95 for a 48 pages of art, editorial and printing on a full-color book is market reality. What are your prices? Also, Eric was way off base in his monetary assumptions of Acclaim's purchase of Valiant, but what's a dozen mil or so between friends?

And most especially, I take exception to Eric's description of the Valiant Heroes titles, he may or may not have read, as average superhero pap. I strongly believe it is above-average superhero pap.

There, Eric, now we both accomplished what we wanted and got a little attention focused on our product.

Fabian Nicieza
Editor-in-Chief
Acclaim Comics



DEAR CASSIE

Dear Cassie,

Where have you been all my life? You're rad!! Wonderful. Beautiful beyond compare! With pronouns that go clear up to the rafters, a pair of nocturnal fantasy adverbs, you knocked me off my chair!

A woman who can read! She doesn't type, she writes! What joy beyond all comprehension. Until I thought that all women wanted today was to make money, bed money, and marry money (quickly diverging for half). It's so refreshing to see a woman who can see past braces and pocket protectors to the human heart of today's geek.

Yes we will spend our time with you—gladly!! Yes we will show you our loyalty and love, those values we've gleaned from the marvels of Marvel and the depths of DC. We will share our varied interests, experiences and really cool stuff. (I have a Phaser worth over $800!) Yes we will appreciate you—we will worship you—sing your praises in the city gates! You, and those of your gender who follow you, will be praised beyond compare, beyond your wildest dreams.

We will play **Magic** together in the park and see ourselves in far exotic places. (I'll bring my copy of **Johnny the Homicidal Maniac**. It's so you can drool.)

What!?? Marvel just came in at Dynasty Comics, !!!! I'm gone! Gotta run! Sorry Cassie, duty calls.

With love and squalor,
The Geeks
from Dynasty Comics
San Angelo, TX

Hello and thank you to the geeks at Dynasty Comics in San Angelo, TX. These fellows wrote the first letter I received for this column, and we all know you never forget your first. I was filled with anticipation and anxiety after the magazine hit the stores, but those boys at Dynasty held my hand, stroked my hair and told me I was alright. Spouting adoration and loyalty, the likes of which every woman should hear at least once in her life, this letter is the letter to which all others will be judged. Of course worship is a frightening thing, frightening and flattering, so keep it coming boys. Everything in moderation. I always like to say. What's this? You say you now own copies a Phaser, worth over $800, and a copy of Johnny the Homicidal Maniac #1. Me-ow! You sure do know the way to a girl's heart. So tell me, when do I get to play with your toys boys?

XO,
Cassie

P.S. These guys also have the best handwriting skills I have ever seen.

Ladies, having trouble on the dating scene? Men, are you yearning for a girl who doesn't have the time of day? Write me for advice at Dear Cassie, c/o Oversireet's FAN.

ROCKETT - WILLIAMS

SISTERS OF MERCY

PARADISE LOST #2

LONDON NIGHT

NO MERCY COMICS

HAD ANY NIGHTMARES LATELY?

FAN MAIL

THE CLARIFICATION

Ordinarily, I would simply let Fabian respond to Eric's allegations and that would be that, however, lately I've noticed some similar accusations on the internet (the '90s gossip equivalent to a sewing circle), one was even made by an editor of our competition, and I think some clarification is in order.

As the editor who handles the "Traveling Soapbox" column for **FAN**, when I asked Fabian to contribute to our magazine, it was simply based on the fact that not only is he a very popular writer, but as editor-in-chief of Acclaim, he is a force in comics. I felt confident, and still do, that many readers were interested in what Fabian had to say just as I felt confident readers would be interested in what Peter Bagge, creator of **Hate**—a comic published by Fantagraphics—had to say in issue #19.

Gemstone Publishing and Diamond Comic Distributors are two separate and completely different companies. The only thing we have in common is that we are both owned by the same man, Steve Geppi. Steve Geppi is also one of the owners of the Baltimore Orioles To use your logic, everytime Cal Ripken takes the field, it would be out of Diamond's responsibility to the marketplace.

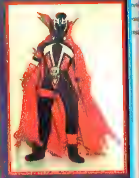
To even begin to discuss "Diamond's responsibility to the marketplace" in regard to **FAN**'s editorial content is every bit as insulting as you claim Fabian's "Soapbox" to be.

Diamond has no influence over any of the editorial content of **Overstreet's FAN**. It never has. What we include in our magazine, speaking as one of the people responsible for that decision-making process, is based soley on what we think our readers will be interested in, whether it's the next big thing in comics, like part two of our three-part series on manga in this issue, or something that we think is of critical merit, like our interview with Peter Bagge, again in this very issue. **FAN** has one responsibility, and one responsibility only, to inform our readers of what's going on in their hobby to the best of our ability. So please, the next time you mention Gemstone and Diamond, please do so as two completely separate entities.

Benn Ray
Associate Editor
Overstreet's FAN

HOMEGROWN TOYS

ARCHANGEL by Michael Fish
Burlington, NC



SPAWN
by Mark Keach
Merced, CA

ARE YOU FAN ENOUGH?

When you send in your response to **FAN**'s question of the month, send us YOUR PHOTOGRAPH and a line or two about the question we asked. If you do, you just might see yourself in **FAN**! We'll pick the best lines, print them in the magazine and run your picture next to your quote. It's easy. It's safe (and it's fun for fans of all ages, so tell mom and dad, too).

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Look out comic creators, 81% of readers who responded to the **POLL POSITION** in **FAN** #20 say that reviews do affect their comic buying decisions. 19% say that they are not influenced by the words of others.

Here's what one fan had to say:

"I was disappointed to read **The Fantastic Four**, and **The Avengers** too.... Reviews do affect my buying decisions.

John Czyzewski, 44
Berlin, NJ

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite retailers, **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e mail your response to **FAN**, just be sure to mention POLL POSITION in your header. **All responses must be received by March 19, 1997 in order to be tallied.**

NOW THAT MORE AND MORE CRITICALLY ACCLAIMED COMIC WRITERS ARE WORKING ON MAINSTREAM SUPERHERO TITLES, DO YOU GENERALLY FIND THE QUALITY OF THESE BOOKS

_____IMPROVING
_____WORSENING
_____STAYING THE SAME

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...THE BEGINNING OF THE THIRD MILLENIUM. A TOUCH OF EVIL HAS INVADED EARTH, AND MANKIND CRIES FOR SALVATION. BUT JONATHAN BLACKWELL DREAMS FOR...

...RETRIBUTION!

RETRIBUTION! • PART 1 OF 4 • SPRING 1997

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FAN GALLERY

FAN ARTIST OF THE MONTH

ROXY from GEN[13]
Richard Curtner San Jose, CA

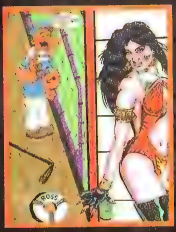
ARTISTS OF NOTE

THE HALL

Angela
Special Edition

SCARLET SPIDER MEETS GREEN GOBLIN
William Carlisle Lawrence, MA

PREACHER
Alton Johnson Ludlow, KY



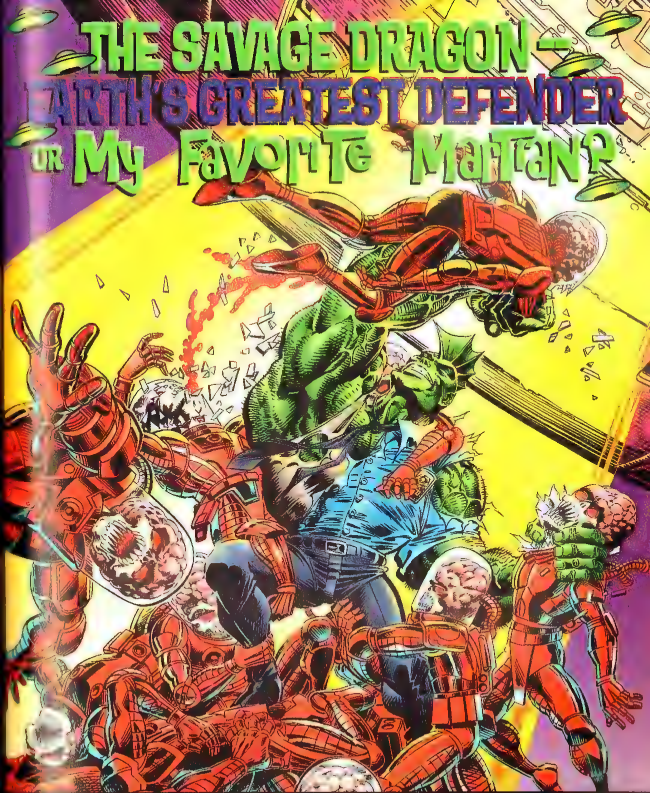
VAMPIRELLA MEETS POPEYE
Christopher C. Ross Marion, OH

SAILOR VENUS from Sailor Moon
Jessie Lugo North Bergen, NJ

JAPLASH
Brett Schmidt Huston, TX

YOU LIKE TO DRAW? YOU LIKE FREE STUFF?

Each month, **FAN** picks the best artwork sent in by our readers to run in the magazine. If your art is deemed by the **FAN** staff to be the best, you'll receive some very cool prize pulled from the vast underground **FAN** vault of valuables. All entries must be addressed to **FAN GALLERY** and include your name, age, address, and phone number. And remember, nothing you send us is returnable, so keep your originals!



MARS ATTACKS® THE SAVAGE DRAGON® (#1-4)

Is the Savage Dragon® really a Martian?

Is this the Dragon's Secret Origin?

(God™ only Knows!)

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FACTS UP FRONT

THE RETURN OF MORPHEUS?

Yes, according to writer Steven Seagle, Morpheus will be appearing at a **Sandman Mystery Theatre** near you soon. "We have four different incarnations of the Sandman that we're trying to play with," reveals Seagle, explaining how the current story arc will work to celebrate the comic's 50th issue. "We actually have text with illustrations on some of the pages in issue #49, and it reads like a pulp novel. And then issue #50 makes use of a comic book within a comic book, which has been drawn by Daniel Torres that makes use of the Simon and Kirby **Sandman** comics. #51 features the Morpheus Sandman, then issue #52 makes use of some of the characters that are a film version of the pulp events, and that's done in the old serial style. I've not had more fun working on a story arc than this one."

As for exactly how Morpheus meets SMT's Wes and Dian, Seagle won't say. But he does admit, "I don't want to spill all of the tricks, but, suffice it to say that there's one place where Morpheus and Dian and Wesley could all logically meet, and that place would be within dreams, so...."

One thing Seagle is happy to reveal, though, is the fact that there is no truth to the rumors that Matt Wagner will be leaving the book after this story arc. "Matt was supposed to leave after #52, but he has since changed his mind again, hopefully because I've urged him to change his mind. One of the reasons the book works as well as it does, if it does, and I hope it does, is that Matt does what he does best and I do what I do best and I'd hate to lose that balance on it. And so Matt is going to stay on in a diminished capacity after #52, but we haven't really nailed down what that capacity is. Everytime I call him to find out exactly what it is that he wants to do, we end up talking about **Mage**."

As for what comes next in **SMT**, Seagle reveals, "The next storyline is an examination of radio and how it affected people with the outbreak of war. It's called "The Crone." And it also deals with some very huge character revelations for Wes and Dian which are set up in #49-#52. We'd love to see more of the Hourman and the Crimson Avenger, but as to when and where, we don't know. It depends on what fits into the stories. We fit what's happening to Wes and Dian and the characters fall into place based upon what's going on with them."

—Christopher Woodward

JAMES ROBINSON: HIP, COOL GEN X-ER?

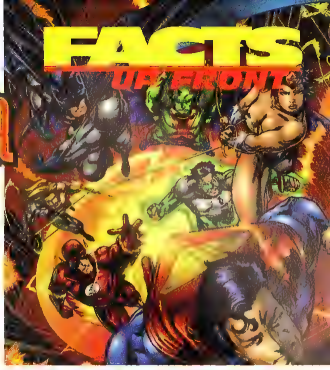
We always knew writer James (**Starman**) Robinson was hip and cool, but now we've learned he's into **Generation X**. The Marvel comic, that is. Starting in May, Robinson will take over the writing chores from Scott Lobdell on the title for four issues, spanning all of the big summer months.

"Having read the whole run," admits Robinson, "I take this on with great trepidation, as some writer/artists teams are just brilliant, and Lobdell and [current **Generation X** artist] Chris Bachalo are one of the best. I only hope I can fill-in for that time and keep the book as good as it's been."

While Robinson will be sticking to the basic outline that Lobdell's worked up for the next year or two of the book, he's looking forward to putting his stamp on the young mutants. And to working with artist Chris Bachalo. "Chris and I have gone bowling in the past when we lived a little closer," says Robinson of having ever worked with him before. "When it comes to taking over for Scott, I'll feel like KC Cola replacing Coke or something. I'm also very nervous about the fact that he's got clever and defined speech patterns for the characters. I hope I'll be able to keep those accurate."

—CW

JLA REPORT: WINGED WONDER JOINS LEAGUE



This summer, a Winged Wonder will once again fly the skies of the DC Universe, but it won't be who you'd expect.

"We're creating a major new player in the DC Universe who currently goes by the name of Zauriel," **JLA** scribe Grant Morrison reveals. "It's obviously not a superhero name, so we're hoping to come up with something beforehand. We'd obviously like to use 'Hawkman,' but that depends on DC. My thinking is that Hawkman is such a classic name, that as long as his story's done well, it will work. And anyway, they've successfully revamped Green Lantern—why can't they do the same for Hawkman as well?"

Morrison (who'll be setting up Zauriel's back story in **JLA** #6 and 7) also tells **FAN** that the new Aerial Avenger will star in the upcoming four issue limited series, **JLA Special: War In Heaven**, which will be scripted by Mark (**Swamp Thing**) Millar.

"Grant wanted someone to take the old Hawkman's place around the table," Millar writes in his proposal for the limited series, "and we reinforced the JLA's godlike status by delving into Islamic mythology and making this character a fallen angel."

Millar, who sees the new character of Zauriel as the JLA's bridge between "the supernatural and the spandex costume," says that the limited series will put the JLA in a situation they may not be prepared for. "The JLA's not fighting aliens or mutants in this story. They're up against good and evil. The fate of both humanity and God Himself is at stake."

"This is going to be our Justice League superhero horror story for four issues," Millar continues. "**War In Heaven** begins with the angel Zauriel coming to Earth and actually just 'living' for the first time. This is a superhero who likes to get drunk, likes to get chicks, and just loves life. Meanwhile, Neron (from **Underworld Unleashed**) is leading the second revolution of Heaven, and this time, he and the other demons really think they can pull it off. So it's up to Zauriel, who's the one wild card in the whole thing—with Heaven wanting him on their side, Hell wanting to kill him, and the Justice League caught in the middle!"

Both Morrison and Millar declare that after **War In Heaven**, Zauriel will then join Green Arrow, Plastic Man, and Captain Marvel as a new member of the JLA. As far as a regular series of his own though, only time, and reader response, will tell.

"Whatever done small stories," Morrison says of the upcoming storylines. "you've got to think 'big screen' when you're doing the JLA!

Hawkman or not, **JLA** #6 and 7 ship in April and May, and **JLA** Special: **War In Heaven** #1 will be out this Summer!

—Scott Braden

BOX OFFICE POISON MAKES THE BIG TIME

"I hate to use the phrase 'slice of life' because it's so overdone in comics," says creator Alex Robinson about his book **Box Office Poison**, from Antarctic Press, "but that's the closest thing I can think of. The people are Generation X technically, which I also hate to use, because its not like *Friends*, but it is real life. It's a cross between **Minimum Wage** and a nerdy **Love and Rockets**."

Robinson's description is accurate. **Box Office Poison** features characters with real diversity who are ten times more interesting and believable than any you'll see on Thursday night TV. "That's the thing that people single out, is the diversity and the dialogue," Robinson admits. "One thing that I'm afraid of with the dialogue is that everyone sounds too much like me. I designated everyone to have their own pause word, rather than everyone saying 'Well.' I guess it's a combination of my own speech patterns and trying to make them sound different."

It's more than how the characters talk, however, that makes **Box Office Poison** one of the finest new comics around. It's the fact that Robinson *lets* his characters talk, which lets the reader make their own decisions about who to trust and who to empathize with. "The characters all started out based on people, but they've outgrown them now," says Robinson. "I'm already up to issue five, and there's more development later on that brings the characters into a clearer focus. You do finally see Dorothy's apartment and find out the big reason why Jane hates Dorothy and then eventually what Dorothy's side of it is."

But unlike real life, Robinson has this all figured out well in advance. "I definitely have an ending of the story in mind," he explains. "For me, it's like a graphic novel in motion. I'm convinced that if my book is around long enough, it will become very popular. The word of mouth just needs time to spread. This is something I know people can relate to."

C.W

BEHIND THE SCENES AT THE EISNERS

Comic fans have much to look forward to in the summer of 1997, just as they do every year. Summer is, after all, convention season. The Comic-Con International, held in San Diego, is not only the largest gathering of fans and professionals, but is home to the most prestigious of awards...The Eisners. We thought you might want a peek at the judges for the 1997 Awards and an idea about just how they made it to such a prominent position.

For the answer, we went straight to the source, Jackie Estrada, the head of the Eisner Awards. Jackie told us how it all works, explaining, "I'm the one who chooses the judges. I try to have a cross section of people representing various aspects of the industry: at least one rep. from a distributor, one retailer, one creator, one journalist-type person, and one fan-type person. I make notes to myself during the year of people I run across, and I have two criteria: 1) they really read a lot of comics so that they're not going to be forced to see a lot of stuff they've never seen before and 2) that they have a reputation for integrity; there wouldn't be any conflicts of interest involved or allegiances or things like that, even if they've worked for a bunch of companies." With that in mind, here's who'll be picking the nominees for 1997:

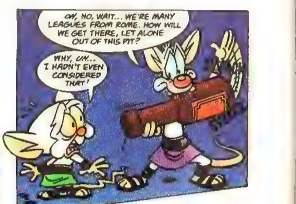
Wait a minute, what if **CBG** gets nominated, or one of those "other" comic magazines, or **Pinky and the Brain**? Jackie Estrada states, "If they have projects that are eligible, then they have to disqualify them in order to be a judge. What happens is, say **CBG** is on the list for being Best Publication. Since Tony Isabella writes for that, he would give it the neutral score so that it would still be eligible. But if he were the writer and artist on it, it would be completely disqualified and we wouldn't consider it." Sound fair?

When looking over this list of prestigious comic professionals, **FAN** envisions (or maybe it's just me) their own, slightly different list of judges responsible for the most respected awards in the industry, and wonders what comic notables like Frank Miller, Art Spiegelman, Neil Gaiman, Alan Moore, Stan Lee, Alex Ross, Joe Kubert, or even Will Eisner himself were doing this year that precluded them from taking part in the judging.

–J. Patrick Rybanat

Tony Isabella is a writer for **CBG** as well as a longtime comic writer including the short-lived **Black Lightning** for DC Comics

Janet Hetherington is the writer/artist of the **Eternal Romance** vampire series and a comic fan.



Jesse Leon McCann is a customer service rep. for Diamond Comics Distributors as well as an occasional writer for **Pinky and the Brain** for DC Comics.

Joe Field is the owner of the store Flying Colors Comics and Other Cool Stuff and a former winner of the Will Eisner Spirit of Comics Retailer Award

Paul Grant is a freelance writer whose work can be seen in a number of "other" comic publications.

RUMOR HAS IT...

- A future **Books of Magic** Annual may reunite Timothy Hunter with one of his peers from the original miniseries.
- The big DC summer event will involve a world painted by Alex Ross, and a man who controls the forces of a constellation.
- Random Smudges has a game. A fun game. Does anyone at Random Smudges read this? Hello? Is anyone there?
- Rumor has it that Jeff Rice, Norm Breyfogle, Joe Kubert, & X-writers Joe Kelly & Ian Edginton have been working on a three-years-hence project for a publication that's not Marvel or DC.

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Juvan Kirby
Jim Lee*
Steve Lieber
Vince Locke
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Jeff Mariotte
Rick Mays
John McCrea
Dan Mishkin
Sheldon Moldoff
Jason Moore
James O'Barr
Ryan Odagawa
Mike Okamoto
Rob Prior
David Quinn
James Robinson
John Romita Jr.
Scott Rosema
Alex Ross
P. Craig Russell
Michael Ryan
Julius Schwartz
Paul Smith
William Stout
Susan Van Camp
Bernie Wrightson
Randy Zimmerman

*Jim Lee to appear Friday and Saturday only.

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Anthony Daniels Star Wars' C-3PO

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Bill Hinzman Night of the Living Dead

Bob Michelucci Night of the Living Dead

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Special Effects Artist and Star Make-up of From Dusk 'til Dawn

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CREATOR UP FRONT
MEGAN KELSO

***Girlhero** is a beautiful comic written, drawn, and published by Megan Kelso. Her comics include a collection of stories, with one centerpiece story, "Bottlecap," running through each issue. While the subject matter varies, her crafted story-telling, bold linework, solid characterization, and warm tone remain consistent.*

PROCRASTINATION AND THE DAMAGE DONE

It's Super Bowl Sunday as I sit in the **FAN** offices trying to finish my writing and editing duties while friends and co-workers are out at parties. It's not that big of a deal really, since I'm not a football fan, but free beer is free beer.

I'm on deadline and I'm way behind. My problem—procrastination. So as I thumb through my copy of Megan Kelso's wonderful **Girlhero** yet again (still procrastinating), I re-read her introductory words to issue #5: "This is the first comic I've ever finished where I don't feel like my life fell into shambles as I struggled to finish on time."

The first time I read those words, I immediately felt a sense of empathy. When I talk to Megan, she explains, "Like most people who do comics, I really procrastinate...a lot. Even though I'd work on my comic all along, the last couple months before the deadline, I would have way too much work to do. I live with my sister, and I would totally not be holding up my end of the bargain in terms of doing the dishes and cleaning. I would get to this point where I couldn't even answer phone calls. I get into this mode where I'm drawing a lot, I'm focused so hard inwardly, that I lose all my social skills. It happens every time, except issue #5—I took an entire year to do it. But this last issue, #6, was a disaster. As soon as I finished, I got really sick. It's just so typical of me."

INTRODUCTION TO COMICS

Megan got interested in comics, she says, because "All my life I've liked to write stories and draw. I started out going to art school, but I ended up dropping out. I often struggled between whether I wanted to be a writer or an illustrator. When I was in college, I had this boyfriend who was really into comics, and he kept giving me different ones, trying to get me to read them. Finally a few of them clicked with me."

Despite her boyfriend's efforts to introduce her to more mainstream comics like DC/Vertigo's **Sandman**, it was comics like Julie Doucet's **Dirty Plotte** and Pete Bagge's **Neat Stuff** that really made a connection. And finally, she says, "It dawned on me that here was a medium where you got to write and draw, and both of them were equal. When I was in art school, there was always this sense that image was paramount and text was just this thing that clutters up the image. So comics struck me as this nice balance. I thought 'I can do this,' and I started to do it. From the very beginning it felt like 'yes, this is a medium that I want to work in.'"

THE CHANGING FACE OF SELF-PUBLISHING

One thing that helped Megan in the beginning was winning a Xeric Grant. She admits, "I was shocked that I got it. I had the money to do a real comic—I was doing **Girlhero** as a mini-comic before that. At the time, it didn't seem that hard. My book was selling enough to make the money to print the next one, which was really all I cared about. But in the last 3 years, it's just gotten progressively harder and harder. People have to start relying more on those smaller, more alternative distributors, and trying to get into non-traditional comic stores and book stores because it seems that the whole structure of the comic industry is falling apart around us."

REACHING YOUR AUDIENCE

And with that, the final issue of **Girlhero**, #6, was printed. However, Megan isn't through just yet. She says, "I'm going to put out a book collection of all the backup stories of **Girlhero**, not "Bottlecap," but all the other stuff, with stories that I had in anthologies like **Action Girl** and **Dark Horse Presents**. I'll probably do one or two new stories to make it a nice length, like over a hundred pages. After that, I've got some ideas for a long story."

The "long story" will be a graphic novel of all original work. She considers this the best way to reach her audience. "Even though there are a lot more comics out there that appeal to women," she explains, "there are still not a lot of women buying comics. Women are a crucial part of my audience, and I don't seem to be reaching them. And I think if I could get into bookstores, it would be better."

Until then, she'll still be working, "I'll also be doing some short stories for anthologies so I don't completely disappear from comics," she says.

However, don't expect to see Megan scripting a story someone else draws. She admits, "I'm a package deal. I can't imagine writing a story and not drawing it. I'm much more comfortable with drawing other people's stories. I have this fear that if I wrote a story and somebody else drew it, it would be so much cooler than if I did it, and I would feel so bad that I would just give up comics all together."

But she's not giving up comics. Although, "To be honest," she confesses, "right now I'm just lounging around, not doing much of anything, and it feels really nice."

If you've missed Megan's **Girlhero**, check it out

Issues 2, 4, 5, 6 are available at $3 each (post paid). Send well-concealed cash, check or money order.

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—Benn Ray

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MIGHTY DUCKS FIGURES MAKE SPLASH

Mattel's Summer Mighty Ducks releases

Mattel's Dangerous Dinosaurs line

Mattel's Hercules line for the Disney movie.

Mattel has quietly been releasing some of the coolest action figures on the market, and the time has come for them to be noticed. While collectors gave their **Mighty Ducks** line little notice when the figures first appeared on shelves last Fall, one figure from that line is suddenly becoming a very hot piece to look for. And, as is often the case with action figure lines, it's the lone female figure of the group: **Mallory**.

"We shipped around 17,000 cases of the figures," explains Mattel's Geoff Walker, "which is not a lot to begin with compared to most mainstream toy lines. The thing is, we only packed one **Mallory** per every three cases. Now she's actually going to be making a reappearance as we've done a repaint which will be in about one of every four cases of wave two, which is out there right now." Less than 6,000 original **Mallory** figures, then, may exist. This may seem like a lot of figures to go around, but with most "short-packed" action figures' print runs being three or four times that, once collectors figure out the ratios, there's bound to be much more interest in this line of toys.

And Mattel's ready. As Walker revealed, the second assortment of **Mighty Ducks** figures is out now, and they're just as detailed and well-made as the first series, with even more accessories and actions. The line includes **Net Attack Wildwing**, **Puck Bomber Nosedive**, **Nitro-Fist Grin**, **Triple Sword Duke L'Orange**, and **Evil Siege**. No word on which of these is the hardest to find in this batch. And Mattel's already given **FAN** an advance look at this summer's third wave of coal **Ducks** figures.

But that's not all from Mattel. In April, the first wave of action figures from the new animated series *Dangerous Dinosaurs* will hit shelves, featuring some fantastic prehistoric cartoon characters. And in June, collectors can look for **Hercules** figures from Mattel to tie in with Disney's big summer movie—also seen here in **FAN** for the first time.

Look to **FAN**'s Toy Fair coverage for more news about these releases as well as Mattel's next batch of **Mighty Ducks** and a special figure collectors will not want to miss!

—CW

MARVEL NO MORE?

Gotcha! Actually what happened goes something like this: On December the 27th of last year, Marvel Entertainment Group, Inc. filed a voluntary petition for reorganization, more commonly known as Chapter 11, in a U.S. District Court. Affected divisions of Marvel include its publishing, licensing, distribution and trading card businesses. This does not include Toy Biz, Panini, and its restaurant ventures affiliate.

What does it all mean? Will Marvel still be publishing? Of course. The voluntary petition will hopefully allow Marvel to receive $250 million for recapitalization. While that matter is decided by the court, the filing allows Marvel to continue business as usual.

According to Marvel Chairman and CEO Scott Sassa, "We would have preferred to recapitalize Marvel without having to seek the aid of the court." He went on to pin the tail on the problem, adding, "The actions and positions taken by the bondholders prevented that approach. The key to putting Marvel back on track for a dynamic and profitable future is quick resolution to this situation, and we want to get on with it." More news as it happens.

—JPR

TOP 15 REVISIONIST COMICS CONTEST WINNERS' ENTRIES

...hat's right folks, we received hundreds of lists when we ...ed you to send us your Top 15 revisionist comics, and, true ...e word, we read them all! Here's what we think are the best and most ...ating lists ... are each receiving some prize, ...m a ... ...round FAN Vault o' Valuables. ...s to all ... you caused more arguments around ...ntertainment you can imagine.

...Michaels
...to, OH
...mon ... Bond
...
... Sandman
...ker on Infinite Earths
... Swamp Thing #21
... Shade the Changing
Man #1-50
... Detective Comics
... #476
... Strangers in Paradise
... and Rockets
...gon
...arrman
...Watchmen
...olent Case
Metropol
...Moonshadow
...Sensational Stories for
...Children
...
...Weapon
...ce AD
...Love & Rockets
...returns
... Giant Sized X-Men
... ...ams' Deadman
4. Strange Tales #151
5. The Sandman #1
6. Avengers #4
7. Swamp Thing #20
8. X-Men #66
9. Superman's Pal
Jimmy Olsen #133
10. Thor #337
11. Green Lantern/
Green Arrow
12. Animal Man #1
13. Daredevil #158
14. Doom Patrol #19
15. Black Orchid #1

Kevin Clark
Normandie, KY
1. Batman: Dark
Knight Returns
2. Alan Moore's
Swamp Thing
3. The Death of
Captain Marvel
4. John Byrne's Man of Steel
5. Miracleman
6. Watchmen
7. Giant Sized X-Men
8. Frank Miller's Daredevil
9. ... Simonson's Thor
10. John Byrne's
Fantastic Four
11. Green Lantern/
Green Arrow
12. Marshall Rogers' Batman
13. Teenage Mutant
Ninja Turtles
14. Cerebus
15. Barry ... Smith's Conan

Steven Pearimos
Verona, NJ
1. Action Comics #1
2. Detective Comics #27
3. Amazing Fantasy #15
4. Brave and the Bold #28
5. Flash #123
6. Showcase #4
7. Watchmen
8. Batman: Dark
Knight Returns
9. Swamp Thing #20
10. Crisis on Infinite Earths
11. Giant Sized X-Men
12. Green Lantern #76
13. Amazing
Spider-Man #96
14. Teenage Mutant
Ninja Turtles
15. Superman's Pal Jimmy
Olsen #133

Robert Jones
Park Slope, NY
1. Crisis on Infinite Earths
2. Kingdom Come
3. George Perez's
Wonder Woman
4. The Sandman
5. Alan Moore's Miracle Man
6. Grant Morrison's
Animal Man
7. ... Davis' Aquaman
8. Arkham Asylum
9. The Dark Knight Returns
10. Superman Annual #11
11. Green Lantern/
Green Arrow
12. Mark Waid's Flash
13. Batman: The Killing Joke
14. Marv Wolfman and
George Perez's The New
Teen Titans
15. Keith Giffen's
Justice League

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COMPANY NEWS

Hello everybody, it's that time again...

ABBA DABBA

More comics on-line! This time around, the new player on the block will unveil its work on April 7th at www.abbadabba.com/fun.html. The on-line cost will either be 50¢ or $1.00. Contributors include: Ernie Colon, Keith Giffen, Howard Simpson, and much more. Can't wait!

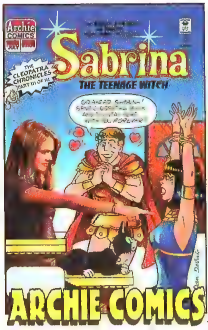
ANGEL ENTERTAINMENT

Brazil is a goldmine for comic book artists! The latest discovery is one Fabricio Grellet who will be producing **Soulless Warrior**. Issue #0 kicks off this quarterly series in March. If I were a betting man, I'd put all I have on the fact that there's gonna be a nude cover!

Here's the run-down: **Pandora: Demonography**, regular cover for $3.00 and the nude for $5.00.

ACCLAIM COMICS

Lady Vampre. Fans can get their first look on the cover of **Lady Vampre: In the Flesh** #1 available in April. Let the slobbering begin! • For extra pay-at-home-fun, check out Blackout on that Web thingy at www.blackoutcomics.com!



ANTARCTIC PRESS

A couple of new titles have been added to the streamlined releases for April. First up is **Diesel** #1, a mini series with ties to the Warrior Nun Universe. • Also with a #1, and a mini-series to boot, is **Ninja High School vs. Project A-ko**, one of the first x-overs of its kind.

ARCHIE COMICS

Sabrina the Teenage Witch #3 will again feature a photo cover of the television Sabrina, Melissa Joan Hart. It arrives in April and is only $1.50. • It's a fight! It's a fight! **Sonic vs. Knuckles: Battle Royal Special** is available in April for $2.00 and features...well...a big...fight. • In other Sonic-related news, issues 1, 2 and 3 of **Princess Sally** will all be available in April. This three issue mini-series is all yours at $1.50 a piece.

AVATAR PRESS

A whole bunch of stuff to spend your hard-earned cash on in April...and yes, lot's of gimmicks and multiple covers!

Webwitch #1 by William Shakespear ..um .. Raff Lenco...sorry about that. Regular cover for $3.00 and the sparkling nude cover for $5. Rock on! • More vampires? All right! **The Ravening** #1 is gonna suck the life out of you in May. The series features covers by Steve Scott and art and character designs by Rick Lyon. The whole mess is put to paper by writers William Christensen and Mark Seifert. And do you even have to ask, of course there's a nude cover for 5 bucks. There'll even be an ultra-limited Leather cover that'll knock you back 25 bucks.

ACCLAIM COMICS

More **Study Guides** in April. This time around we've got **Stories By Poe, Cyrano de Bergerac, The Three Musketeers, Treasure Island, Typee** (by Herman Melville—it's probably not as good as **Moby Dick**), and **Uncle Tom's Cabin**. Each **Guide** is only $4.99. • The second "event issue" is on the way in April. **Operation: Stormbringer** is by Augustyn and Waid and tells the tale of a previous host of the XO armor. It's $3.95. • Hoping to recoup the losses of the film (I'm still holding out to rent it—hopefully my 3 bucks will push it out of the red), a **Waterworld** mini-series begins in April.

BIG APPLE CONVENTIONS

A public service announcement from **FAN**...these are the kind of women you'll meet at the Big Apple Comic Conventions (see photo). Look for beautiful women and fun galore at their next show, March the 8th.

BLACKOUT COMICS

Love the photo covers and the women that do them (heh-heh). Blackout joins the "live" flesh fray by introducing a real

BONGO COMICS

He's my favorite *Simpsons* character, how about you? Mr. Burns takes the center stage in **Simpsons Comics** #30, available in April. • It's amazing it's been around this long and it's proof that the word "genius" is used too freely—**Jimbo Comics** #7, available in April.

CALIBER COMICS

The ever-popular **Jinx Special** #1 kicked off last month will sport two different covers; one by David Mack of Kabuki fame and the other by Ken Meyer Jr. of a fame all its own. The whole deal is still on the way in April, so settle the #$%@ down!

CHAOS! COMICS

Finally, the Chaos! belt buckle. It's big and bold, 30 bucks, sculpted by Moore Creations, and available in April. • Everything at Chaos! is building to **Quest For Nukes** in May, but in April **Lady Death: The Crucible** rolls along with issue #4 and **Suspira** #2 arrives with a preview centerfold of the Chaos! action figures!

CHRYSALIS STUDIOS

The **Rare Breed** mini-series that kicked off in December makes its way through February and May. Issue #2 is available in Feb. and the series concludes with #3 in May!

COMICO COMICS

Comico gets "live" in February with **Elementals Babes: A Photo Multimedia Bikini Special** #1. Look for all your favorite Comico chicks to be paired up with such beauties as Julie Strain. For the non-"live" comic work, Comico has a new artist, the unknown Roman Morales III, projected to be "one of the hottest **talents** of 1997." Never heard that one before.

CPM MANGA

As a bout of restructuring takes affect at CPM, manga fans have a couple of new series to look forward to in March **Chirality** #1 is by Satoshi Urushihara and **Midnight Panther** is put together by Yu Asagiri. Both series are monthly, and look for more titles to be added to the restructured line.

CRUSADE ENTERTAINMENT

Christmas dreams and Birthday wishes do come true! In April, you can prove your love to Billy by signing up for the Shi Fan Club for only $19.95. Here's a sampling of what you'll get: a "Shi Happens" button, a membership card, a signed comic, a letter of welcome, the personal satisfaction of being a member and so much more. • A spin-off of **Shi** comes in the form of the mini-series **TCB**, which is something that used to be associated with the late Elvis Presley. He'd always be saying, "TCB, baby" and stuff like that. "TCB" meant "takin' care of business." This series has nothing to do with any of that Elvis stuff, but it is by Christopher Golden and Billy Tucci with fully-painted art by Val Mayerik. It's a three issue series and'll cost $2.95.

DARK HORSE COMICS

Our Dark Horse info is a little sketchy this month 'cuz I blew up the disk that they sent, but piecing it together... it looks like we've got the second issue of **Batman/Aliens** available in April. • The question of how to store those big **Storyteller** comics by BWS is solved in April with the **Storyteller** Slipcase. Protect those babies for only $9.95 • New **Nexus** in April?!?!

COMPANY NEWS

Baron and Rude kick off **God Con** at $2.95. • The Paul Pope serialized story from **Dark Horse Presents** is collected in May. **The One-Trick Rip-Off** is a trade collection, yours for only $12.95! • Hellboy fans rejoice! **Hellboy: The Lost Army** is an illustrated novel written by Christopher Golden and illustrated by Mike Mignola (duh!). It mysteriously arrives in May and will cost you $14.95.

DC COMICS

It's all building up to the new costume, and the first look at Supes' new powers will be in the month of February with **Superman** #545 and **Action Comics** #732. The excitement flows into March with **Superman: The Man of Steel** #67 and explodes with the new look in **Superman** #123, which will come in two editions: regular and nude...actually not nude, but it does glow-in-the-dark! But you probably knew this already. • The month of March pairs John Wagner and Vincent Locke in the new Paradox Graphic Mystery, **A History of Violence**. It's all contained in one volume for $9.95. • A new series with a new character and a sorta-new gimmick arrives in March. **Resurrection Man** is by writers Dan Abnett and Andy Lenning and artist Jackson Guice and features a lenticular cover. Lenticular means flickering. Something new learned every day. • Another new series from DC comes in the form of **Xero**. Available in March from writer Christopher Priest and artist Chris Cross, **Xero** contains "subjects torn from today's headlines and an eye cast towards our cyber-future." Cyber this! • **2020 Visions** #1 will be available in March from the twisted mind of Jamie Delano and features the fantastic art of Frank Quitely in the first story arc of this new mini-series. • We keep tellin' ya that this whole manga thing is gonna be big! Finally somebody's listening. **Titans: Scissors, Paper, Stone** is an Elseworlds one-shot that gives DC a manga shot from Adam Warren of **Dirty Pair** fame. It's $4.95 and available in March. • To round things out, a couple of eagerly anticipated collections find their way to you in March. **House of Secrets: Foundation** is a $14.95 collection that includes the first five issues of this cool Seagle/Kristiansen collaboration. • **Death: The Time of Your Life** continues the tradition of Gaiman-excellence. The three issue mini-series is collected here as a $19.95 hardcover with an additional Death gallery and an expanded ending!

DYNAMIC FORCES

Nicky B. & Co have a whole lot comin' your way in April. If you're in the market for some limited edition signed comics, there is only one place to go. Here's a sampling of what's coming up in April: **Darkchylde** #4, signed by Randy Queen and limited to 500 copies, **Super-Soldier: Man of War** #1 signed by Mark Waid and Jimmy Palmiotti; **The Dark Claw Adventures** signed by artist Richard Burchet and so much more!

ENTITY COMICS

Don Chin will be unveiling the latest Entity heroine...Virgin. She's as pure as the driven snow and she's looking for...wait a minute that's not what it's about. **Virgin: Till Death Do Us Part** is by writer/artist **Bill** Maus and available in April for $2.75 with a special foil variant for $3.50. • Cashing in on *Stargate*, a special one-shot will hit the racks in April. **Stargate: Underworld** will be available in both regular and foil variant editions.

FANTAGRAPHICS BOOKS

Look out, there's a Xeric Grant winner on the loose! **Artbabe Vol. 2** #1 is by Jessica Abel, and places her mini-comic into the big leagues with this new full sized series. Be on the lookout in April. • **Eightball** and **Hate** in April!!?!? Joy!

Eightball #18 will feature a wrap around cover and a special surprise back-up story." Reading further, the surprise is actually a manifesto of sorts from Dan Clowes on the current state of the comic book art form. You go Dan! • **Hate** #26 is titled Really Cleans House. As if that weren't enough, Peter Bagge dissects the banal strip Cathy with the help of (wait for it) R. Crumb!

FAT CAT

The legend of Oak continues when Oak #2 hits the stands with a mighty roar in April. Al Dellenad M.F. Mangione have created a comic like no other that's sure to fill you with the spirit of the forest as you read it. Don't miss this one, boy scouts and brownies

GROUND ZERO COMICS

A whole lot comin' at ya from Ground Zero! In March, a conspiracy-driven mini beams down and sucks out your life force; **Brandi Five-One: Freakshow** is written and drawn by **Widow** creator Mike Wolfer. Watch the skies dammit! • In April, the off-shoot mini, **Widow: Progeny** takes a bite out of fans. • Mitch Byrd pops into his creator-owned, full-color series, **Penny Dreadful and the Pillar of Ice** in April. • On a last note to the Ground Zero guys...keep sending the info/press releases in those nice binders, I have a ton of reports/presentations to get out. Thanks!

HALL OF HEROES

Sleepwalking is the title. Look for it in April and look for it to shake things up. Writer Jerry Kennedy is pulling no punches with his tale of a young college student trying to regain use of

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COMPANY NEWS

his body. On top of all that, the first issue will have a cover by Kelley Jones!

HARRIS COMICS

Oh yeah, oh yeah, Vampi is back in the saddle as she takes on Hemorrhage in **Vampirella vs. Hemorrhage** #1. This mini will feature writing by Ian Edginton and Tom Sniegoski with art by Michael Bair. Issue #1 will have two covers: one painted by Mark Texiera and the alternate by Bair. • The **Vampi Silver Anniversary Collection** ends as issue # 4 arrives in April. As always, there's a "naughty" cover by Mark Beachum and a "nice" cover by Jim Silke. • J. Scott Campbell's rendition of Vampirella has been immortalized. Piss off your parents and hang up the Vampirella Graveyard Poster, yours for only $6.95.

IMAGE COMICS

WILDSTORM PRODUCTIONS

April marks another change for the popular **WildC.A.T.S**. With issue #37, Brandon Choi will once again write the series and team he helped to create. Joining him on the art side will be Mat Broome on pencils and Troy Hubbs on inks. • **Stormwatch** will also get a "temporary" new look. Issue #47, on sale in April, will be penciled by Jim Lee with Scott Williams inks, and then Tom Raney takes over for the three-part story arc, "Change or Die." Warren Ellis will still be handling the story through it all.

KITCHEN SINK PRESS

In April **The Crow: Waking Nightmares** reaches the end with issue #4. The series was brought to you by writer Christopher Golden, artist Phil Hester with covers by Miran Kim. Stay tuned for *Nightline* on most ABC stations. • Ever gaining steam, **Atomic City Tales** hits #4 in April. The series is brought to you by writer/artist Jay Stephens. • The 10th Anniversary of **Violent Cases** continues as the revamped hardcover is available in April for 30 bucks. • The most fun you can have with sex and nudity on paper is starring in her own special graphic novel. Coming (heh-heh) from the pages of **Penthouse Comix**, Miss Adventure stars in her own $14.95 special of the same name by the regular team of writers George Carragonne and Keith Giffen, with art by Terry Austin and Cary Polkawitz and a cover by Gary Leach. Be pleasured in April!

LEGENDS IN 3 DIMENSIONS

It's cold-cast, porcelain bust time of year, and Legends in 3D helps it along with 3 new releases. **Ambassador G'Kar**, of *Babylon 5*, is a 10-inch tall bust created by Greg Aronowitz and Rob Sherwood, the original creator's of *Babylon 5*'s alien design. Limited to 1,500, each is accompanied with a numbered certificate of authenticity signed by Aronowitz and Sherwood. SRP is only $149.00. • To celebrate Picard's brutal transformation into Locutus of Borg, Greg Aronowitz has sculpted a 10-inch, hand-painted bust. **I Am Locutus of Borg** is limited to only 5,000 pieces with an accompanying numbered certificate of authenticity signed by the head of *Star Trek*'s makeup department, Michael Westmore, and an SRP of $149.00. • Relive the sci-fi '70s with an 8-inch **Battlestar Galactica** ship created by Hollywood special effects master Ron Mendell. This hand-painted starship may not help you find Earth, but with a $129.00 SRP, it's worth a shot.

LEGENDS IN 3 DIMENSIONS

LONDON NIGHT STUDIOS

"Would you look at the size of those!" That appears to be the battle cry at LNS. The latest find from Everette and the boys is Julie Smith, a former Penthouse pet and the new Vixen. Vixen makes her live-act on debut on *Erotic Confessions* (yeah like we're the only ones who watch it) and her comic debut in **Full Metal Fiction**, coming (heh-heh) in February. You'll poke your eye out... • The **Tommi** Gunn mini comes to an end as issue #3 hits the stores in April. Available in a regular edition for $3.00 and the nude edition featuring Elizabeth Parkhurst for $5.00 • The hard-to-find issues that started it all will be available in the upcoming **Razor: Archives** #1. Available in April, **Archives** collects the first 4 issues of **Razor** for only 5 bucks! • **Sisters of Mercy** #1 arrives in April with the help of both LNS and No Mercy Comics!

MARVEL COMICS

In March from Marvel (if they're around that long—come on everybody else is saying it, why can't we?) comes **Ka-Zar**. Issue #1 is by the series team of Mark Waid and Andy Kubert and is a whoppin' 40 pages for only $1.95. • Celebrating a little early, aren't we? To commemorate their second issue, **Thunderbolts** #2 will be available with a regular and a non-nude variant cover. Benchmark used to mean issue #50 or #100, but these days it's #2. • The fantastic **Untold Tales of Spider-Man** gives Kurt Busiek the chance to play in the innocent days of Spidey's first meeting with the X-Men. Issue #21 is available in March for only 99¢! • The Beast gets the mini treatment in March. The three issue mini-series is by Keith Giffen and Cedric Nocon. • Starting with issue #8, available in April, Stephen Platt joins the **Captain America** team. Liefeld still remains working the plots with Jeph Loeb working the script. Platt will be picking up as Cap runs around WWII with Nick Fury and the Howling Commandos. • On a final note, the **Star Trek** titles from Marvel still aren't very good, but they continue trying.

MAXIMUM PRESS

Comic titles broke? Just add Alan Moore. That's what's happening with **Judgment Day**, a projected three issue mini set to kick Maximum in the pants, and rebuild the Universe from the ground up. Details are sketchy, but look for the whole thing around May and just remember this one word...**Supreme!**

RADIO COMIX

Radio Comix is on the air! In April, **Genus** and **Furrtough** will be moved from their previous home, Antarctic Press, to the newly-formed banner of Radio Comix. The two long-running anthropomorphic titles will be joined at Radio by **The Art of Usagi Yojimbo Vol. One**, also on sale in April. What does this mean to you? Probably very little in the overall scheme of things.

SLAVE LABOR GRAPHICS

A mix of sad and happy news in the month of April; **Johnny the Homicidal Maniac** is no more ..for a while at least. Creator Jhonen

COMPANY NEWS

Vasquez is taking a break from the series after issue #7, but he unleashes **Squee** # 1 in April. Look for all the same warped twists and turns. • **Action Girl** #11 is still all put together by Sarah Dyer, with a little help from her friends, and will be available in May. • They're calling **Slacker Comics** #14 an "annual," and that's OK by us. It's available in May for $2.95. • A new series in May from SLG is **Monster #1: Vampire Love** from the team that brought you **Killer Fly** and **Tick-Tock Follies**, Chris Butler and Chris Hogg. It's 32 pages, B&W and $2.95. • Also in May is the follow-up to **The Griffin**, a series produced some years ago by DC. The sequel picks up where the original left off, and it will be published under the Amaze Ink imprint.

TOPPS COMICS

Give us a break, nobody explained it to us, we did the best we could. **Elric: Stormbringer** is being co-published by Topps and Dark Horse. Issue #0 was produced by Topps, issue #1 by Dark Horse and now #2 will be available in April from Topps The whole deal is still being written and drawn by P. Craig Russell. • The all too-brief mini, **Mars Attacks High School Special** wraps up in April by the **MA** team. Pretty sure there'll be more Martian fun.

VAGABOND PRESS

In March Kris Dresen's **Max & Lily** are back in their second collection, "Adjectives Aren't Interesting." As nifty as it it might be to try and describe Dresen's detailed, crisp art and sharp humor without using adjectives, it's beyond my abilities. In any case, this is one cool book by one cool creator. Three bucks will get you one from 2300 N. Claybourn Ave. Suite #2, Chicago, IL, 60614.

VEROTIK

Their press releases are way more interesting than anything I could write, so here goes. In April comes **Messiah**, "the tale of a strange leather-masked figure who encounters insect women." **Igrat Illustrations**, "the industry's best artists do their rendition of Hell's Assassin, the one and only Igrat." Okay that was a dud, but the "insect women" should tide you over.

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TRAVELING SOAPBOX

THAT'S AMERICA TO ME

by Heidi MacDonald

Usually when I'm called upon to write one of these opinion pieces (which happens about every 2.5 years), I always end up writing about women in comics. But I'm sick of being stereotyped: Besides, I get to do that enough as a founding member of Friends of Lulu. Time for something different.

I figure this is my chance to be Ed Anger. (If you don't know who Ed Anger is, he's the hilariously reactionary columnist in the **Weekly World News**. Whether Ed believes the stupid things he says or is really parodying them is just part of the deconstructionist fun.) This is my chance to spout off. Get it off my chest. Talk it out. But then I cogitated for a while. I closed my eyes and all I could see were the things wrong with the comics industry. The falling sales. The lack of creativity. The stupid crossovers. The endless women in butt floss. The bad retailers. But isn't that what everyone writes about in this column?

So I decided there had to be something positive to write about. After all, there must be a reason I got into this crazy business, and why I've stayed in it for my entire adult life. As I've observed more than a few times over drinks in a hotel bar, if I weren't a comics professional, I'd still have a house full of comics, and I'd still treasure my Sam and Max pins, Mickey Mouse underwear, Wolverine action figures, Kingdom Come posters, and so on and so forth. There must be something to this crazy medium, so I sat down and actually came up with some things to be happy about!

Nexus by Mike Baron and Steve Rude. For fifteen years, Baron and Rude have presented us with the giddiest, thrillingest, chillingest space opera ever presented in comics. I just pored over an advance copy of the upcoming **God Can** mini-series, coming in April from Dark Horse, in which Nexus is called upon to host a convention of Gods. Buddha and Jesus take part in a dunk tank, and many other blasphemous and supernal events occur. Like every **Nexus** tale, it's a mix of loopiness and heroics. Steve Rude's art is beyond wonderful, as always. By the way, did you know that there are several trade paperbacks reprinting the best of **Nexus**? You can get in from the start. This could be the **Sandman** of space opera. Speaking of which...

Sandman by Neil Gaiman and others. Isn't it wonderful that on any given Sunday you can walk into the comics shop and pick up the entire run of **Sandman**, or just a selected volume, and turn some another non-comics fan into a reader? Yes, it is.

The **Big Guy and Rusty the Boy Robot** by Frank Miller and Geof Darrow. One of the reasons that comics are going down the crapper is that most of what passes for excitement on the comics page pales in comparison to your average video game. Call it the vision thing. However, this is one book that holds its own. Frank Miller is merely the navigator for the steamship of Geof Darrow's hyper-real, **Tintin**-on-acid imagery. Giant monsters, gleaming robots, falling buildings, billowing smoke...it's almost hallucinogenic in its crazy beauty. And it's all so simple: Astroboy teams with Gigantor...sheer genius! But speaking of **Tintin**...

Tintin by Herge. Just think, you can walk into any bookstore or comics shop and purchase a keen Little, Brown edition of the comics that Europe grew up on, and you can read it over and over, and give it to your kids, and then they can read it over and over again. If you don't know Herge's work, you should know that in the European comics tradition, he's kind of Carl Barks and Jack Kirby rolled into one. And speaking of Carl Barks...

The Carl Barks Library. Gladstone is reprinting every story ever done by the master himself, in newly (and beautifully) re-colored versions, in nice square bound trade paperbacks on good paper, and with informative text pieces, too. You even get a trading card. Barks' run on **Walt Disney's Comics and Stories** is one of the all time pinnacles of comics art, a classic of humor, irony and imagination that speaks to readers of all ages. And you can buy the whole thing! Right now! Jesus H. McDuffy...is this an age of miracles, or what?

Corto Maltese by Hugo Pratt...and you can get these, too, in spiffy English translations from NBM! **Corto Maltese**? Wasn't that the island in **Dark Knight**? Right, but it's also one of the greatest historical adventures ever told in comics. I saw just one panel of a **Corto** story back when I was 15 or so, and I fell in love. To this day I blame Hugo Pratt for the fact that I've always had a thing for men with earrings. Mystery, danger, secrets, romance—Pratt was the master of it all. I can't look at a page of this stuff without staring out the window and longing to set sail to some foreign sea. *sigh* And speaking of the South Seas...

Fleener by Mary Fleener. Tiki gods, surfboards, cubism...oh, this is almost too rich. Once again, this is one of the few books that rivals other media in the intensity of its imagery. Plus, it's fun!!

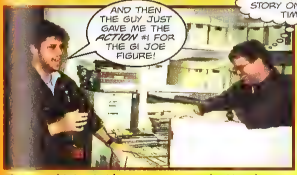
New Love by Gilbert Hernandez and **Whoa, Nellie!** by Jaime Hernandez. God almighty, do you realize how lucky we are that these two most talented of brothers decided to stay in comics instead of going off to make movies or something? Now that **Love and Rockets** is no more (insert obligatory sniffle and wiping of eyes), Gilbert has gone on to "get nuts" with some of his boldest and most audacious work ever. Check out the story in #2 about the fishing covenant if you don't believe me. And Jaime...well, let's just say I've learned more about women's wrestling than I ever believed possible. I'm ready for my tag team match, Mr. DeVille!

Okay, that's enough. Now aren't you glad I didn't write about stupid retailers, and bankrupt publishers, and too many cheap sex books, and creators who have lost it, and crossovers that no one wants to read, and the fact that no one can sell all these great books to an audience that deserves it? Of course you are. Lord, I love comics.

Heidi MacDonald is the Comics Editor for ***Disney Adventures****, which has a circulation of a million, which means the comics she edits have the highest readership of any single title published in the US. She is also stronger than the Hulk.*

FILES

It's been busy around the office lately, but not just because of **FAN**. It's that time of year where we all pitch in and help get the Overstreet™ **Comic Book Price Guide** together, this time for its 27th edition. The huge amount of time, research, and effort spent on the book is too great to even measure—and so is the stress it then generates. But we tried to capture some of what was going on these past few weeks to give you an idea.



The annual **Price Guide** process starts with **FAN** Editor Michael Renegar and Research Editor Scott Braden digging through the vast Overstreet Underground Library™ for some of the necessary comics. Mike, of course, mostly tells a lot of stories during these forays into the library.

Things soon degenerate when Production Manager and "Star Collector"™ Arnold T. Blumberg shows up, goading Michael and Scott into playing a game with him.

Mike soon becomes frustrated with the game, however, and what began so innocently soon ends (as it so often does at **FAN**) in a violent outburst.

Meanwhile, miles above them in the **FAN** headquarters, Associate Editor Benn Ray tries to round up more help for the Comic Book **Price Guide** by attempting to pull Publisher's Assistant Jeff Mariotte away from his work on the **Overstreet™ Arrowhead Guide**.

Swept up in the **Price Guide** frenzy, Copy Editor J. Patrick Rybandt sets about finding some of the new additions for this edition of the guide.

SCOTT BRADEN'S UNTOLD TALES

CHUCK DIXON'S CAPTAIN AMERICA

"I always liked Cap as a kid," writer Chuck Dixon declared. "He symbolized the World War II era for me, which is something I've always been interested in."

So when Rob Liefeld approached Dixon to write **Captain America** for Marvel's new Heroes Reborn line—a year-long endeavor designed to breathe new life into four of the company's core titles by enlisting the talents of Liefeld, Jim Lee, and their respective studios—he was interested. Hesitant, but interested.

Knowing that Liefeld's **Cap** was going to cut into Mark Waid and Ron Garney's critically-acclaimed run on the original title, Dixon had originally considered against signing on the book. But according to Dixon, who was already scripting **Prophet** for Liefeld's Extreme Studios, the hesitation dissipated when Liefeld sweetened the deal. "I would've preferred coming onto a Marvel book that had been in the toilet. The Waid and Garney **Captain America** was some of the best stuff at Marvel at the time, and probably some of the best stuff done there *for quite a while.* It would've been a hard act to follow, but what convinced me to take on the project was the whole S.H.I.E.L.D. thing Rob was planning.

"Rob had promised that S.H.I.E.L.D. would be mine to play with, and for me, that was real attractive. I grew up on Nick Fury and S.H.I.E.L.D., and one of the reasons I told Rob that I wanted Fury in it was because he and Captain America both represent two different brands of Americanism. Cap is the heroic boy scout, while Fury is Humphrey Bogart—the "slob" hero. To me, they're two sides of the same coin of American heroism, so I thought they've got to be together in the same book because they contrast so well."

As for the story itself, Dixon admits that Liefeld knew what he wanted from the beginning, but Dixon was supposedly still given free reign to direct the framework for the series. "Our first phone conversation was very long and one sided, where Rob told me over 45 minutes everything he wanted to do. Rob can do about three hours worth of talking in 45 minutes [laughter]! He talked real fast, throwing all this stuff at me, and I was taking it in and thinking about it. Over our second phone conversation, I gave him suggestions on how we could've made the series more interesting. We were adding layers to the characters. So he told me to write up an outline for the first four issues and I did."

"Rob's original story involved increasing racial tensions in America, and that sounded like a good idea for Captain America—unifying America as a country of ideas again would be a good reason to bring Cap back. What I didn't like about his idea was the way Rob was going about it. Rob's main plot device was an army of angry white guys. Personally, I was tired of seeing that. There's not just one source of racial tension in America, so I said, 'Well, how about if we do this,' and he liked the idea."

Dixon's story started out much like what Liefeld and writer Jeph Loeb later presented in the published version. Pete Daniels, a blue-collar worker from Pittsburgh, suffers from hellish nightmares of a war he "never" fought. Enter Abraham Wilson—war veteran and the father of the man who would become the Falcon—who sacrifices his own life so he could give Daniels a certain star-spangled shield, which in turn, sparks Daniel's "real" memory. Dixon then reintroduces fans to Fury, who informs Daniels that he's actually Steve Rogers, *Captain America*, and that everything he knew—his family, his friends, and his memories—was a lie. According to Dixon, Fury would also reveal that both he and Steve Rogers were part of the Super Soldier program, the W.W.II experiment that transformed Rogers into Captain America. Fury would explain that the government considered Cap too dangerous to run around fighting for truth and justice, so they "reprogrammed" him into Pete Daniels, creating a kinder, gentler "sleeper agent."

"Rob's original take was that it's 1945, Harry Truman is in the White House, and he calls Cap and everybody else that's close to him and presents them with the Atomic Bomb," Dixon remembered. "Cap and Fury are given orders to drop this on Hiroshima, and Cap says, 'We can't do that! We'll kill all those innocent people!!' Nick Fury says, 'You can't be standing here arguing with the President—we've got to do this!' So Truman decides to 'retire' Cap. The way Rob presented it was that Cap throws a hissy fit and walks out of the Oval Office, and they drop the bomb anyway. I really didn't like that idea.

Cap wasn't there arguing about the fire bombing of Dresden, but he's arguing against any other atrocity committed during the War—which was a war against one of the purest evils we've ever seen in human history. So basically, I don't want to fall on the feel good side of the Hiroshima issue, but I compromised and said, "Well, we can finesse that. We could have Cap horrified by the whole idea of the Atomic Bomb, since he's also a creation of new technology, and he sees the world turning a corner he doesn't want to take. We'll have Nick, on the other hand, as the one to say, 'Wake up, Steve, the world *has* turned a corner. This a new world!' Nick pretty much accommodates himself to this new world order of an atomic world with nuclear powers, and Cap can't. For that reason, Cap is turned into a 'sleeper agent' because Harry Truman on his own says, 'I can't have a loose cannon! What if he disagrees with another one of my policies down the road?' So the government turns him into sleeper agent, which finesses what Liefeld basically came up with, into something a little more palatable to me."

Dixon then introduced readers to Rob's new Falcon, the son of Abraham Wilson, who blames Cap for his father's murder. "The Falcon's got no preconceived notions of, or respect for, Captain America. He believes, to a large extent, Cap is a symbol of everything that's wrong with America—blind patriotism and faith in country. Basically, the Falcon's a guy who just doesn't get it, and through fighting alongside Cap, the Falcon comes to a new understanding of what Captain America, and America, stands for. On the reverse side, Steve Rogers would begin to see how America has changed since he was created to be Captain America."

Where Dixon's story splits from Liefeld and Loeb's is his introduction of Roland Carmichael, the leader of a white supremacy group called the Yankee Lords, that in turn has ties to the neo-Nazi organization known as the Red Skulls; and Wolfoce Mubarak, the head of the anti-semitic, anti-hispanic African Legion. According to Dixon, the two men are widening racial divisions across the land, with a heated debate between the two to be televised nationwide. "This sub-plot runs in the background like a drumbeat," Dixon wrote in his proposal.

"Rob's whole thing was that a new movement starts up in America," Dixon continued, "and it's all a bunch of angry, young white guys yelling, 'We hate this minority, we hate that minority!' I don't think that's really fair to anybody to present racial tension in America that way. Rob had all the hatred coming from one group, while in truth, every side has a grievance and every side has perceived wrongs, which race hustlers use to their advantage when they fan the flames of racial tension for their own means. So I told Rob, 'Let's show that because that's what's really happening in America.' I suggested we have Master Man manipulating everybody, using both a black race hustler and a white race hustler to bring on Armageddon."

Dixon was then going to conclude his first story arc with the Carmichael/Mubarak debate whipping the nation up into a fury, which would've been symbolized with Dixon's focus on New York's Times Square becoming a powder keg. But just as things get completely out of control, Cap and the Falcon break in on Master Man—the man who, using advanced holographic technology, is literally behind the two racists

"Carmichael and Mubarak are actually the same person," Dixon revealed, "Master Man."

Then, as the whole debate is playing on every TV screen in America— when it reaches its climax—the pictures phase out to show Captain America with a defeated Master Man in one hand and a torn out swastika in the other. According to Dixon, "The image in Cap's gloved fist fills the TV screens of America. Cap then says the words that rivet everyone and stop the race riots from raging across America. The image of he and the Falcon side by side is the focal point for a new American revival."

After turning in the plot, Dixon waited for a response from Liefeld. And waited. "About a month and a half passed, and I called Extreme and told them Rob never got back to me, since I only wrote bare outlines, and they said, 'Well, he's drawing from them—he's working from those outlines.' I'm used to writing plots with dialogue included. He was supposedly going to work from that initial outline, so that was my first indication there was going to be a problem. That, and when a guy from the comics press called me up and asked how I came up with the female Bucky, at which point I said, "Female Bucky? I don't even know what you're talking about?!!"

After finally receiving the finished pencils to script, Dixon noticed that Liefeld hadn't used any of his plot. And for Dixon, that was the last straw. "At that point, I looked at the pages, and after thinking about it all weekend, I called on Monday and said I didn't want my name on *this* book. I was really pissed off!"

Dixon, who would someday like to get the chance to write **Captain America**, plans to use his original plot for the series in an upcoming story for another company. As for his plans for future **Captain America** story arcs, had he stayed on the book...well, readers wouldn't have been disappointed. "I wanted to get into the sleeper agents some more. I don't remember a lot about what I had planned, but the sleepers were built by a German-American agency. I guess a lot of people want to forget this, but there was a vibrant German-American "bund" going on before and during WW II, and it's conceivable, in a comic book sense, that the German-American "bund" could've pro grammed sleeper agents here because there was some really serious sabotage done in this country by Nazi support ers."

"Who knows," Dixon paused, laugh ing, "Maybe, someday." +

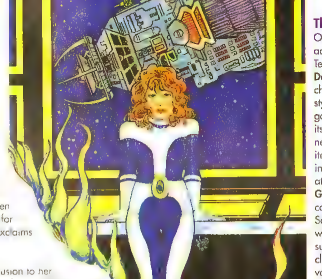
Dark Horizons: A Star is Born II

by Arnold T. Blumberg

In **FAN** *#11 (May 1996), we brought you the story of self-publisher Teri Sue Wood and her science fiction series turned grass-roots hit,* ***Wandering Star****. As we left her, she was joining Sirius Entertainment with plans to wrap up her first solo book and prepare her next big project - ***Darklight****. We thought now was a good time to look back in on Teri one year later and see what's happening with one of the rising stars in the independent press. As fate would have it, not only is* ***Darklight*** *ready for a Fall '97 debut, but Teri has a dilemma, and only* **FAN** *readers can help. Read on...*

1996

Thanks to Sirius Entertainment, Teri had a better year than many comics professionals. "It's been a great relief being with a publisher," she declares. "When I was self publishing, the paperwork and finances took up all of my time, but when I moved to Sirius, it was like having my cake and getting to eat it too. They took over the business end but left the book to me." Teri couldn't be happier with the arrangement. "I get to do all the fun stuff, they get to do all the hard stuff, and I get a paycheck out of it! I don't even have to worry about paying for the printing anymore," she exclaims



Star's End

When asked about the conclusion to her four year-long saga, Teri is understandably guarded, exclaiming, "I can't tell you how it ends!" OK, but will we ever see Casandra again? "I can't honestly say if she'll ever come back," admits Teri. "There's a part of me that would be curious about what happened to the older Casandra. I have so many other stories in my head, though, but I might do some short stories somewhere down the line."

What's more important, **Wandering Star** has helped to hone Teri's creative skills for the challenges that lie ahead. As Teri explains, "The series grew quite a bit, and I'm very happy with it. It was originally a simple story so I could work on my writing and tackle **Darklight** with a bit of experience, but **Wandering Star** became much more than I intended, and I'm proud of that." Three trade paperbacks planned for later this year will collect the series for those who missed out, with a few surprises thrown in. "I'll find something really weird and twisted to stick in there, so you can see the dark side of **Wandering Star**," Teri laughs.

Darklight

Teri already has some darkness on the horizon with her new series, and although we've heard some information about the characters (see Facts Up Front, **FAN** #20), what more can she tell us now that the launch of the series looms closer? "There's not much I can say that won't let too many secrets out. With **Wandering Star** I focused on how people change, the loss of innocence. I've been dying to do a fun storyline that has a little horror and fantasy involved, so **Darklight** will have darker elements but it'll also have some fun stuff. It's about what drives people, why people feel responsible for certain things. But basically I plan on having fun with myths and history, weaving a lot of elements together. That is, if I can name this one character."

The Cult of Teri Wood

Once her naming dilemma is addressed (see facing page), Teri seems set to tackle **Darklight** with her characteristic energy and style. It's a style that hasn't gone unnoticed in the industry itself either, as a plethora of new self-publishers have credited Teri as their primary inspiration, including the creators of **Quicken Forbidden**, **Galaxian**, and **Finder** (all covered by our illustrious Self Service Guy). Teri finds the whole phenomenon a pleasant surprise. "Oh cool, I had no clue! I always have this little voice in the back of my mind that says 'no-one really likes what you're doing Teri,' and I didn't even know that was happening!" she laughs.

1997

"It's been a very good year," Teri concludes, "but I know it's been rough on self-publishers. I didn't have to go through the roller coaster with distribution. All I had to worry about was getting my book done, and it's been a great weight off my shoulders." With support from Sirius Entertainment, who plan a big push for the debut of **Darklight** in the Fall, and the changes in the industry that have drawn readers to the independent press, Teri is optimistic about 1997 and her new series. "I'm hoping all of this attention will really help sell **Darklight** to a wider audience—cross your fingers for me!"

THE NAMING GAME

Darklight is coming in the Fall, but Teri doesn't have a name for one of her characters! According to her, "He's one of the most important characters in the story, the guy who works behind the scenes and gets things moving. He's half human and half elven, but he doesn't [illegible] world. He knows the one thing we can use against the elven invasion. But I can't say what that is or [illegible] and saves his father (the king) is afraid of his elven heritage and gives him a name [illegible] than, names had power, and his father intends to prevent him from usurping power from his [illegible] brother. No one really knows [illegible] that look in his eye that he's thinking about things they can't comprehend."

Here's where you come in! Teri needs a mysterious-sounding name for this crucial character, and she's offering some nifty prizes for the winners. I [illegible] would've liked to get my name into a comic and know that I named that guy! Hey, it's a chance at winning a free subscription if nothing else! So get on your **FAN** Thinking Caps™ and start naming!

THE CONTEST:

Invent a name for Teri's **Darklight** character. Come on, you're good at naming things. Okay! Now send it in to the address below.

Prizes:

One 1st Prize Winner receives an original B&W piece of art featuring the character with his new name (pictured), as well as a 12 issue subscription to **Darklight** with a signed copy of **Darklight** #1.

Five 2nd Prize Winners each receive a 12 issue subscription to **Darklight** with a signed copy of **Darklight** #1.

Five 3rd Prize Winners each receive signed copies of **Darklight** #1.

Deadline for all entries is April 1st. So get those entries in!

Just mail in your own name, address and age, along with the name you want to enter on the coupon below or a postcard to Gemstone Publishing, Inc., Darklight Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

I want that free art and that subscription and...oh you get the point.

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

Character Name_____

[illegible] necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by April 1, 1997, which is the closing date of the contest.** Winners [illegible] no later than April 15, 1997. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per per[illegible] This contest is open to everyone except employees and their immediate families or agents of Sirius Comics, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of 1 First Prize is [illegible] over $140, Second Prize $40, Third Prize $20. All local, state, and federal taxes will be the sole responsibility of the prize winner. Canadian and overseas winners are responsible for [illegible] including shipping. All prizes will be awarded. All decisions are final. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed. Void [illegible] where the same of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, inaccurate, or damaged entries. Winners agree to allow the [illegible] and/or likeness to be used by Gemstone Publishing, Inc. and Sirius Comics for promotional purposes unless prohibited by law. This contest is void where prohibited, regulated or restricted by [illegible] of winners of a prize are offered, send a self addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above.

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INDY PRESS

CHRYSALIS STUDIOS

PROFILE

Chrysalis Studios has assembled a wealth of diverse and talented individuals.

Zoe Rochelle started his career 10 years ago writing and drawing political satire and comic strips for newspapers. His comic strips include **Kocamo Joe, Sixty Something** and **The Human Race.** They have graced the pages of hundreds of newspapers across the U.S.

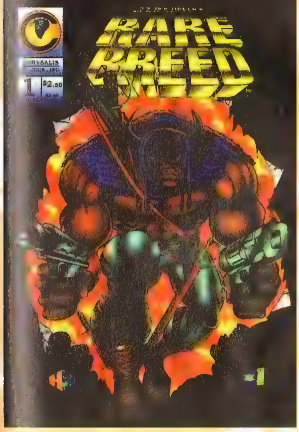
He then moved on to Universal Comics, where he penciled the **ULA, Bold Warrior of New Earth** series. In 1994, he joined the staff at Dark Moon Productions, where he was Editor-In-Chief. In edition to his editorial responsibilities, he also found time to pencil **The Thespian,** one of Dark Moon's titles.

Rochelle also spends a portion of his time speaking to young children in elementary schools. While addressing his involvement in both comic strips and comic books, he has been known to slip in a positive message concerning the pitfalls of gangs and drugs, while pushing the advantages of staying in school.

"More comic artists should get involved," Rochelle said. "You'd be surprised at the difference you can make in someone's life."

Rochelle left Dark Moon in June of '95 and formed Chrysalis Studios. Although the company is small, the talent pool is drawn from a wide range of experiences. Inker Tim Otis has worked for various independents, most recently Omnibus Press

Zoe Rochelle hard at work on yet more page's for a Chrysalis project



for Visual **Assault**. He shared inking chores on **Rare Breed** #2 and is currently the sole inker on **Rare Breed** #3. Norman Lee has inked for several companies, most recently inking **Sirens** for Malibu. He teamed up with Otis on **Rare Breed** #2. Susan Dorne has worked in comics for the past 10 years. In addition to lettering **Rare Breed** 1, 2 and 3, she also acts as the assistant editor. Sue's talent has graced the pages of Malibu, Caliber Now, Rebel Studios, **Green Hornet**, **Dark Shadows** for Pallford Press, Claypool and **Big Bang** (now being published by Image). To add pigment to the pages, Chrysalis Studios is working with Henry Hues, one of the hottest new computer coloring companies in the industry. Henry Hues is a group of about half a dozen guys whose work is acquiring critical acclaim for its artistic coloring and fantastic use of F/X. Paul Deveau is Chrysalis Studios graphic artist, while Tonia Rochelle handles the day to day operations as well as editorial duties.

RARE BREED—THE TEAM

Rare Breed is the first release from Chrysalis Studios. Rochelle draws on his own experience while writing the story line for **Rare Breed**. Being a world traveler himself, and living abroad in Paris and Stockholm, he writes of far flung corners of the globe, which adds to the unique quality of **Rare Breed**.

Rare Breed is a genre in the spirit of a modern day *Dirty Dozen*. The main character, Frank Hobbs, a rogue CIA Agent, puts together a band of super-human outlaws (all wanted by various governments throughout the world). They are promised immunity and money if they agree to serve within the law to combat super-terrorist groups whose sole purpose is to wreack havoc and thwart the peace process worldwide.

What makes this team different is the fact that they are not perfect, in fact far from it. They will win some battles and lose others. Each, while an accomplished outlaw, has their own individual and unusual quirks. For instance, Mustafa Nabutu (code name "Ambush") is an African Albino with the strength of a bull elephant. "Ravager," a Native American, is cursed to sustain his life force by drinking blood. Pam Christensen ("Skitzo") has over 100 personalities residing in the frame of an 18 year old girl.

There are seven Rare Breed team members—each with their own unique differences, the question is how can Frank Hobbs control such a diverse team as well as mold them into a cohesive, fighting unit.

The story lines will take this unusual team from Russia to Budapest, from the Gaza strip to Giza, from South Africa to Northern Ireland, and then some.

As the team embarks on a journey of monumental importance, we are all invited along to witness the perils and pitfalls and also the interpersonal relationship between characters that can only be described as Rare Breed!

OTHER RARE BREED MEMBERS:

Moondance—she dances by the light of the full moon which charges her arcane power.

Swede—a highbrow martial arts expert with an uncanny power of amorous persuasion.

Ammo—an old movie buff with an acute knowledge of munitions and explosives.

Although **Rare Breed** is brilliantly colored, the books are story driven and geared towards those who prefer interesting plot lines as well as good art.

Issues #1 and 2 have been released while issue #3 (although slightly late) will be out this Fall. The first issue introduces Frank Hobbs as he travels the world in an attempt to assemble a hodgepodge group of criminals. In the second issue, Rare Breed travels to the Middle East to confront the super-terrorist known as Anarchy. The group travels to South Africa in issue #3 to take on The Apostles of Purgatory, an extremist group hell-bent on restoring South Africa to minority rule. A viscous battle erupts and a member of Rare Breed is killed.

Rare Breed "O" is slated for Spring release, featuring a hot cover by Zoe Rochelle and Jimmy Palmiotti. This issue also features a forward by Tom Sniegoski. The storyline in the book is receiving a great deal of attention. It takes off where **Rare Breed** #3 ends, but also focuses on the origin of the mysterious Buffalo Soldier.

Future projects from Chrysalis include **Nindroid**, a martial arts genre comic that takes place after China's Tiananmen Square uprising. Zoe will handle the writing chores. The penciller has yet to be named.

Chrysalis Studios is also in the process of acquiring the rights to the **ULA**, **Bold Warrior of New Earth** series.

So for those who like good art and interesting characters with a well thought out story line, stay tuned. There are lots of surprises coming your way from the gang at Chrysalis Studios.

Those interested in previewing art samples can check out the Chrysalis Studios web site at:

http//www.i-neworld.com/chrysalis ✚

FAN's Manga Special Part II: DARK V

DARK HORSE CO

by Jeff Dillon
(with help from Dave Chipps and Tim Pitzer at Dark Horse Comics)

Why is manga so popular? That's the question FAN has recently taken on in our quest to explore that age-old mystery. In this corner of the world, one of the premiere comic companies, Dark Horse Comics, has established itself as major player in the manga game. And the guy holding all the good cards is editor Dave Chipps. So pull a chair up to the table, play a few hands, and listen as Dave tells us why manga is such a good gamble.

WHY WE DO IT

"This may sound like a company mission statement," says Chipps, "but Dark Horse Comics really has always been interested in publishing the best comics around, regardless of whether they fall within the 'mainstream' or not. Manga doesn't (or, at least, hasn't in the past), but manga is a prime example of non-American creators doing wonderful comics that deserve wider recognition. DH makes a habit of bringing stuff like this to the American audience (and others)."

WHY I LIKE IT

Chipps thinks a moment before he begins, "To be honest, I was given the manga titles as my first editorial duties because they require somewhat less experience to edit than do traditional color comics. For instance, the art for DH manga has already been created for the original Japanese publication by the time I see a translated, English script. But as I gained experience and began working on color books, I asked to keep the manga titles because I had grown so fond of them."

Chipps continues, "In most American comics, the emphasis is

ISIONS:
MICS AND MANGA

on the manga-like power and the moment of maximum impact. Sometimes, the moment of impact is the moment before. But manga also captures the dramatic moment as the character realizing he's got something to lose, the moment of fear captured on his face just BEFORE the monster rears its head to scream. Readers who aren't used to this kind of storytelling may find it slows down the pace, but it's also a way of heightening the drama, its depth and emotional power."

As Chipps recalls his first days at Dark Horse, "There were, I remember, a panel from the first manga I ever published, (**Gunsmith Cats** #2, **Revolver Freak**), in which Rally Vincent is ducking behind a statue to avoid a hail of bullets. There are lines and bits of stuff flying all over the place—I could barely tell what I was looking at. Then I realized just how perfectly the art captured the absolute chaos of a moment like that, and I thought, 'Wow!' Manga artists have masters at capturing moments in time."

WHY IT'S POPULAR

"I'd like to think it's popular because people have begun to notice how great manga is," Chipps explains enthusiastically. "The manga influence in some popular American comics is very clear, and I hope it's because [illegible] noticed the qualities I've spoken about here, and are trying to capture them in their own work."

Chipps further explains, "What I'm afraid of is that the 'manga style' will only be a fad. (Let's draw our characters with big, cute eyes like they have in manga!) I'm concerned [illegible] eyes and throw in some speed lines as background. I hope they appreciate the pacing, characterization, and emotional content that are the hallmarks of manga.

"If comic-book readers and creators are aware of these things," Chipps continues, "manga will continue to grow in popularity, and American comics will surely benefit from its influence. If not, it could be just another comics fad that passes without being fully understood. So, let's not let that happen. Get out there and pick up a manga comic today, kids!"

A DARK HORSE MANGA SAMPLER

◆ **What's Michael** is an amusing look at the life of a cat, written and illustrated by manga master Makoto Kobayashi. Of course, there is more than just cats in the book; the stories show us how people interact (and often make idiots of themselves) in the presence of felines. The element of this work that makes it compelling is the way Kobayashi resists having his animals behave like people; this makes the work universal in that human, cultural anomalies won't be found.

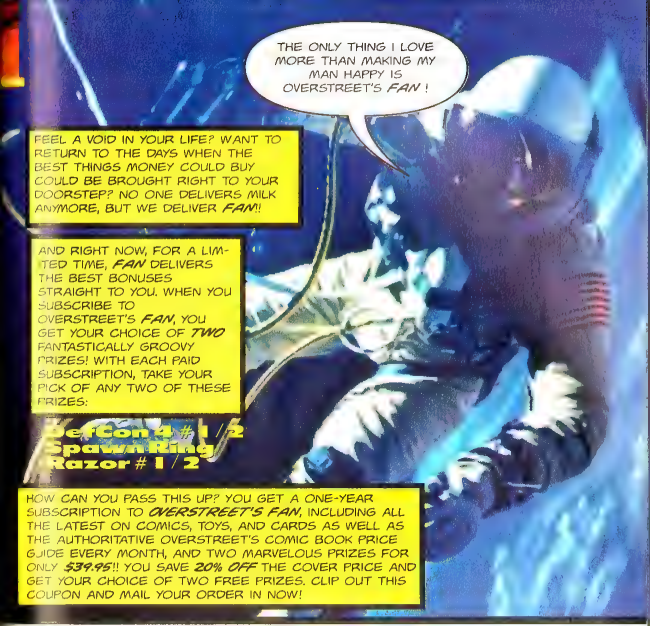
◆ Being collected due to popular demand is Adam Warren and Toren Smith's **Dirty Pair: Dangerous Acquaintances**, in which the Lovely Angels (aka The Dirty Pair) take a well-deserved vacation on Rocinate, a planet celebrating its 25th year of independence. But the Pair's rest and relaxation collapses when Kei spots their old partner, Shasti, and, without hesitation, sets out to capture her.

Unlike most of Dark Horse's manga line, this is an all-new story featuring Japanese manga characters (The Dirty Pair) written and drawn by American comics creators (Toren Smith and Adam Warren). In fact, Adam Warren is often cited as the key artist to bring the manga "look" to American comics.

◆ **Oh My Goddess!** is by Kosuke Fujishima, another manga fan-favorite and creator [illegible] you're Online Romance [illegible] MGI has been going strong at [illegible] for a few years now, and is one of the best-selling [illegible] story began when Keiichi Morisato [illegible] ed a wrong number and inadvertently summoned the goddess Belldandy through the phone. [illegible] older sister Urd and bratty-but-brilliant younger sister Skuld followed, and the adventures of Keiichi and his three new goddesses began. **Oh My Goddess!** [illegible] rarity —a book that can be read and enjoyed [illegible] and all ages.

◆ **Blade Of The Immortal** follows the [illegible] ojji, a samurai warrior who was granted immo[illegible] d to bring back. In order to regain his [illegible] he must slay 1,000 evil men. Creator Hiroaki Sa[illegible] pencils [illegible] links for a truly unique [illegible] style. For the [illegible] SAMURAI fan, [illegible] and a neverending [illegible] from start to finish with a [illegible] style for the [illegible] reader. This book has [illegible] tremendous [illegible] treasure. Anyone who reads [illegible] marvel at the [illegible] and everyone who longs for the days of Frank Miller's **Ronin**, Lone [illegible] and Cub, or the earthy, Japanese-influenced Chris Claremont/Frank Miller Wolverine series will feel right at home here.

◆ **Gunsmith Cats: Shades Of Gray** is the third mini-series for the GCATS, and it runs from May through September of 1997. **GCATS** features the exploits of Chicago bounty hunter Rally Vincent and her bomb-loving accomplice, Minnie-May Hopkins. Kenichi Sonoda's work is, simply put, sequential art at its finest. The images are packed with power—each capturing the feel of an instant in time—from terror to anticipation to sadness to fury. There again are solid stories, lots of action (whoever said car chases can't be done well in comics has never seen this book), and characters that really come alive.



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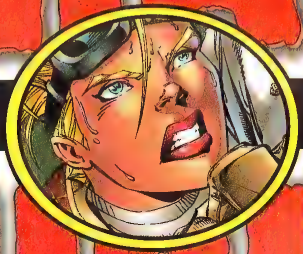


AN INTERVIEW WITH BARBARA KESEL ABOUT SAVANT GARDE

BY JEFF DILLON

You've heard the saying "curiosity killed the cat?" Well let's paraphrase a little and say "curiosity just gets the cat in trouble." And there you have the perfect description of Savant, the title character in Barbara Kesel's new book, Savant Garde.

FAN: WHAT'S UP FOR SAVANT GARDE?

Barbara Kesel: A couple of years ago I started talking to my buddies John Peterson and Michael Heisler about using Savant who, up to then, had been almost a non-used character. We initially talked about just doing a one-shot spotlight on Savant, and then as Michael Heisler [WildStorm Editor] and I talked

more, he asked me to make it into a series. I said, "Okay, but I'd like to do something kind of fun," in keeping with the James Robinson back-up [issues #18-19]. A little bit of a light-hearted edge as opposed to a ponderous and heavy book. What evolved from all this is Savant's usage in **Shattered Image** and WildC.A.T.S. I'm doing a two issue fill-in on **WildC.A.T.S** where Savant, along with Majestic, actually leaves the group for a while, and **Savant Garde** is what they go off and do; she's not necessarily trying to save the world, she just wants to know stuff and she wants to know more stuff than you.

AND THIS WILL GET HER INTO TROUBLE?

Basically. She gets in over her head and often her friends are there going "Big hole, very big hole, we'll have to pull you out of the hole." She's one of the Kherabim, like her sister Zealot and some of the other characters of the WildC.A.T.S, she's extremely strong, but she's such an intellectual that she stayed away from the physical aspects of things and pursued the cerebral. Now she can take care of herself perfectly fine if she actually has to get into a fight. Her preference is to figure out that the fight's going to happen and avoid it to begin with or know what three words will bring you down. Then she can go on to her next puzzle or quiz.

HOW WILL SHE INTERACT WITH HER TEAMMATES?

Savant has no interest in creating a team. She's done that with WildC.A.T.S. She did it to save the world in **Shattered Image**, she wants nothing to do with a team. She and this buddy Mable go off on an adventure which turns into a golden goose story where she just keeps picking up people and can't get rid of them. In the first two issues she is down in the Land of the Inca's chasing a Googa and coming across another couple of characters and basically she runs across an item which is magical and old and coupled with Nano technology. Cybernary is chasing the same thing which is where the two sets of characters run together, this leads to the story in issues #3-5 where suddenly they're facing a big, bad nasty who wants the magic item, which brings them back for issue #6 where we have a story back in the mainstream WildStorm Universe. It's the first time that these characters come together as a team, up until that time Savant's been saying "No, no you're not mine. No you're not coming home with me. No, no I want nothing to do with all of you," and then suddenly it's "Hey, wait, you're useful, come with me, we're going on an adventure." But the emphasis of the book is more about Savant's adventures and how she drags other people along with her. It's not a let's get together and save the world sort of group, it's the accidental group book.

WE'VE SEEN HOW THE WILDC.A.T.S HANDLE BEING "STRANGE BEINGS FROM ANOTHER PLANET." HOW DOES SAVANT COPE?

From her perspective, humans live such incredibly short lives that she has them around, enjoys being with them and is vaguely surprised if she sees someone again because she's so used to them disappearing. At the same time she's mad at them because she wants to know everything about how all these interesting and quick little cultures showed up on this world in such a short amount of time. Based on the time standards of Khera, our cultures change at a quick rate and theirs are stagnant; they've been worked into molds that they stay in for a long time because the people are so long-lived. So here it's like she's off on the Galapagos Islands or something watching a whole bunch of sea turtles, although they're fun sea turtles that talk back to you and have interesting personalities, but there's a twist—she's an alien.

HER FIRST VICTIMS?

For the first cast of characters, we start off with Mable and Savant down in South America with Majestic, who's wondered along basically to keep an eye on Savant. After the effects of everything that's happened in **WildC.A.T.S** up to issue #34, everybody's convinced that Savant might be suicidal. Even though she isn't, she can't convince them of this because they're basing it on normal psychology. So the three of them run into Cybernary and a new character, Met-L, and in issue #2 they run into Sheba, another new character, and some old guy named Innuendo.

WILL THEY STICK AROUND?

My long term plan is that some will stick around, largely because they've got nowhere else to go and Savant doesn't have the guts to just toss them out into the storm. Certain characters will come and go because, by the way this book is set up, their own motives will lead them off. Although Savant's got the goods on everybody, if they're useful, they get a phone call and they'll find themselves helping her again whether they wanted to or not.

WHAT ABOUT HER RELATIONSHIP WITH HER SISTER, ZEALOT?

That gets resolved in **WildC.A.T.S**....

YOU'RE NOT GOING TO TELL ME WHAT THAT RESOLUTION IS ARE YOU?

Nope. I will tell you that it's in **WildC.A.T.S** #34.

FINE, BE THAT WAY! WHAT ABOUT THE ART TEAM?

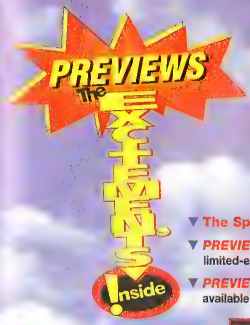
The art team's great! The artist of the book is a guy named Ryan Ot and he started through Jim Lee's intern program. He did a sketch of Savant and Mable and the editor said, "What do you think of this guy, do you want him on a book." I said, "Yes I do because it's lively." I really wanted to have some fun with this character and be able to do a range of story types. The format I've designed is somewhat fluid in that I can do just about any genre story I want to do. I've got Savant, she's got her boots, I can go anywhere. So I was looking for somebody who could be playful with things and not be locked into a particular style of storytelling and presentation. It's an experiment because I'm taking characters who have been in an environment that's a little more somber and I'm putting them into an environment where the art itself is more cartoony. We're not talking **Batman Adventures** here, but it's got a very light side to it and I'm hopefully doing some stuff that's going to be fun. I'm playing with Savant's total information obsessiveness; at first I'm making fun of her in a way, later you realize just how powerful she is in that level.

SHE SOUNDS A LITTLE MANIPULATIVE.

Well Savant's not a conscious manipulator. Like I said, she's a little bit removed from the average human being. Over the century, she's been manipulative in the fact that she has collected information so that people will do what she wants them to do when she wants them to do it, but she's not malevolent about it. It doesn't occur to her to ask you because she simply needs to get done what she needs to get done. It's not like she would lord her power over you, it's just more likely that she'd say "I want this to happen. I'll call this person who will call this person and open the doors for me," or whatever the objective is. She's keyed in on information, and it absolutely drives her crazy when she doesn't know something. The way you torture Savant is to keep a secret from her and let her know you've got a secret, and she'll do everything it takes to find out what it is. Not that she cares what it is, but she's got to know.

ANY OTHER PROJECTS IN THE WORKS?

Well I've got **Ultragirl** going on at Marvel. Leonard Kirk, the artist on that, and I are going to do a two issue fill in on **Superboy**. I'm doing a couple of issues of **Johnny Quest** at Dark Horse and I keep feeling like I'm doing 600 other things, I can't think of them at the moment. I'm doing another Amalgam book for Marvel, **The Exciting X-Patrol** #2 which is "The Curse of Brother Brood." ✠



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PREVIEWS is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

For those of you unfamiliar with Peter Bagge's **Hate**, *it is one of the coolest and most important alternative comics around. I know what many of you are thinking, "alternative comics, ugh." Let me just tell you this: back in 1984 people would ask me who my favorite band was, and I would say R.E.M. Then, in 1989 I would say some band from Seattle called Nirvana. Back then they would say, "alternative music, ugh." I've got the cred, so you might want to just put down that comic about the guy in tights or the big-busted broad and listen up. Turn down that Night Ranger disc you're listening to, too.*

YOUTH CULTURE KILLED MY DOG

by Benn Ray

•AN INTERVIEW WITH PETER BAGGE•

WHO HAS HATE

Okay, maybe some of you have heard of **Hate**, and maybe some of you haven't. What kind of person reads a comic called "**Hate**?" Well, mostly people that are hep (that oughtta put a little peer pressure on ya). According to **Hate**'s creator, Peter Bagge, "The people who are buying our comics are very different from people who buy comics put out by Marvel and 95% of the other comics. With alternative comics and mainstream comics, there's not much of a crossover in terms of audience. If there is, it's usually a teenager moving into college, and his tastes might change and shift to alternative comics. A lot of people who read my comic have never really read Marvel and DC. One person in a frat house might buy **Hate**, and everyone there will read it, and it will wind up becoming a coaster as opposed to 100 copies in perfect condition sitting in someone's vault."

WHAT IS HATE

At a time when fewer and fewer people are buying comics, alternative comics, unlike their superhero counterparts, are not experiencing any noticable decline in readership. Maybe it is precisely because of the fact that **Hate** appeals to a different audience than mainstream comics. How does it do this? Subject matter.

What is **Hate** about? Bagge explains, "It's basically a humor comic about a semi-autobiographical character named Buddy Bradley. I try to play it up for yuks, and it's drawn in a very cartoony exaggerated style. So while you laugh at it, there's also sometimes rather grim and depressing elements going on in the story that make the comic stick to your ribs. A lot of humor is very much on the surface, where people giggle and toss it away and forget about what they read, it's like junk food. Because of the cartoony drawing style, it would seem more like something that's lighter, but once people start reading it, they see there's a lot more depth to it."

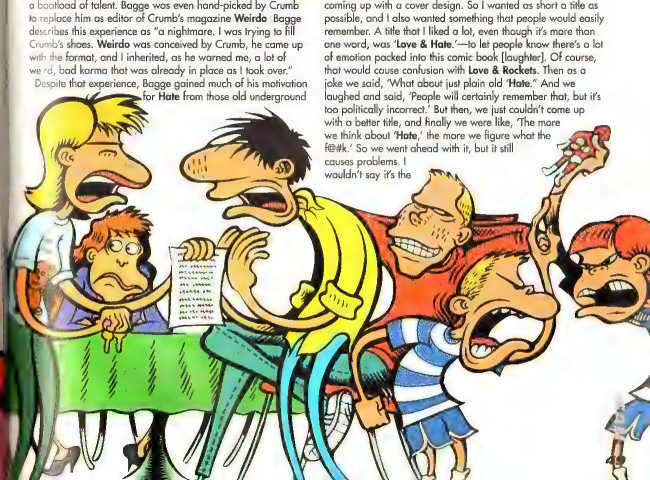
WHERE DID HATE COME FROM

Peter Bagge came up through the ranks of underground/alternative comics. Being associated with other underground comic legends, both personally and professionally, has enabled Bagge to become the '90s alternative equivalent to Robert Crumb. Well that and a boatload of talent. Bagge was even hand-picked by Crumb to replace him as editor of Crumb's magazine **Weirdo**. Bagge describes this experience as "a nightmare. I was trying to fill Crumb's shoes. **Weirdo** was conceived by Crumb, he came up with the format, and I inherited, as he warned me, a lot of weird, bad karma that was already in place as I took over."

Despite that experience, Bagge gained much of his motivation for **Hate** from those old underground comics. He says, "I was looking at the early original underground comics, old **Zaps** and **Freak Brothers**, and they were printed on toilet paper, but they sold hundreds of thousands of copies. The artists wanted to tell a funny story, so they sat down and drew it and they weren't self-conscious about how they were drawing it. So I adopted the same exact approach to **Hate**. I wanted the cheapest paper possible, and I said to myself, 'I'm not going to draw this in any style, however it comes out, it's going to come out that way.' And I would just attack the paper, the only thing I would sweat over is the story."

WHY HATE

"**Hate**" is such a hostile title for a humor comic. It's a powerful word, just not very reader friendly. However, Bagge has his reasons for such a title, declaring, "All humor comics, traditionally, will have a one word title. It makes for a nice easy logo." Ah yes, there's **Archie**, **Pep**, **Garfield**, **Ziggy**, **Peanuts**, **Cathy**, **Dilbert**—the list is endless. "Even with the words '**Neat Stuff**,'" Bagge continues, referring to one of his earlier comics, "which is short, with the two words, I always had a hard time working in the logo or coming up with a cover design. So I wanted as short a title as possible, and I also wanted something that people would easily remember. A title that I liked a lot, even though it's more than one word, was '**Love & Hate**.'—to let people know there's a lot of emotion packed into this comic book [laughter]. Of course, that would cause confusion with **Love & Rockets**. Then as a joke we said, 'What about just plain old '**Hate.**" And we laughed and said, 'People will certainly remember that, but it's too politically incorrect.' But then, we just couldn't come up with a better title, and finally we were like, 'The more we think about '**Hate**,' the more we figure what the f@#k.' So we went ahead with it, but it still causes problems. I wouldn't say it's the



perfect name. There's some people who might buy it because the cover is so provocative, but there are people who won't touch it because they're afraid it's all about neo-Nazis. There's always been that confusion."

HOW TO LOVE HATE

The confusing title isn't the only problem Bagge has had with **Hate**. He's worked hard to maintain his readership in an imploding industry. You see, one thing he understands that many creators seem to forget is that readers tire of the same old rehashes. "There was this creative explosion all through the late '80s and early '90s," he explains, "there was a lot of new, interesting stuff out there, and there was quite a buzz. It got write-ups in all the right places, like **Spin** magazine. A lot of people got excited and checked it out. And of course, people like myself were hoping that we were laying the seeds of something bigger, and that more and more people would read it. But now, even among the people who still read my comic, based on the responses and letters I get, they've gotten jaded and complacent. The shock of the new is gone. If you don't constantly come up with some way to improve your work, or to come up with a new gimmick, they sour on you really fast."

"Beatniks didn't have TVs, but that was a losing cause. They didn't convince everybody to throw away their TV and neither did the hippies. Once the hippies started having kids, it was like, 'Aahh, I'll go buy a TV.'"

To keep things fresh, Bagge has revamped his comic drastically from the black and white book it was when it first appeared in 1990. He's moved his central character, Buddy Bradley, from Seattle back home to New Jersey, he's added full-color, he's taken on ads to keep his cover price the same, and he's added pages. If Bagge can do all this and still produce a full-color 48-page comic book for $2.95, like #27 that comes out next month, why can't any of the other creators out there?

Well, maybe that's because Bagge is dedicated to his project. "The reason I'm so adamant about keeping it $2.95 is, while I realize that's not the answer to everything, the way publishers always react to lowering sales and increasing production costs is just automatically to increase the cover price. We're hoping the advertising revenues will cover the cost," he explains, and he ain't picky. "I couldn't care less who advertises in **Hate**, but I understand why it's all almost been exclusively independent record labels. There's a shared demographic there. If Gerital wanted to advertise, that'd be fine with me too, although there's no question that they'd be wasting their money."

HATE NO MORE

Unfortunately, Bagge thinks there may be too much **Hate** in the world. As he explains, the time of **Hate** may be coming to a close, "Everytime I embark on something new, things always seem to break themselves down to 15 issues. I did 15 issues of **Neat Stuff**, and then I did 15 issues of the black and white **Hate**. I've reached the point that if I stay within this format, it could become repetitive. With the way my brain works, I can't see keeping things going beyond issue #30 without the risk of things becoming really repetitive, and Buddy Bradley turning into Dagwood Bumstead, laying on the couch and making big sandwiches and bumping into the mailman. But after that, I don't know what I'm going do. Economics may force me to figure out a way to keep **Hate** going in its current format and I'll just have to use my imagination to keep it fresh and interesting. I'm hoping that it looks viable for me to embark on a whole new publication."

Currently, he's testing the waters in **Hate**. "I'm making changes slowly to see how receptive the public is to it," he admits, "but also so that if I start a new title, it won't be too drastic a change from what I'm turning **Hate** into. I'd like to edit a comics magazine. There will still be lots of work by me in it; something else I'm going to start doing with **Hate** #26 is writing stories that other artists are drawing. In #26, there's a 3-pager that Gilbert Hernandez drew, and in #27 I wrote a satire of the comic strip **Cathy** and Robert Crumb drew it. In #28, but right now my plan is to collaborate on something with Adrian Tomine, and the idea of the strip is I'm going to very heavily satirize alternative comics, although I feel bad about that, particularly with the state of the market. Am I kicking people while they're down?

"This new title I'm doing probably won't have Buddy Bradley in it. My tentative is **'Let's Get It On!'** Instead of it being incredibly negative like **Hate**, I wanted something really positive and at the same time really cheesy and also in bad taste."

behind the lines

MIGHTY MARVEL AND ME

jeff marriotte

Apparently there are still some people out there who see an article reading and talking about the ramifications of Marvel's Chapter 11 bankruptcy filing. I say this because the online world is still full of discussion and everywhere I go (among people who care about comics, that is—and even among those who don't but have read about the whole bruhaha in the national press) people ask me what I think of the deal.

Now this is in print, I'll no longer be at a loss for words. I'll just whip out a copy of the magazine, fold it up, and keep it in my breast pocket, like Bob Dole with the 10th Amendment (I think that's the one that reads, "Congress shall make no law banning Republican presidential candidates to speak in complete sentences."). When I'm asked my opinion, I'll unfold it to the other, dramatic reading, or perhaps I'll just hand it over for a silent perusal.

Of course, when I just tell people what I think of the whole thing, they're rarely satisfied. It's not the big deal it sounds like. I usually say, it'll mean some complicated financial restructuring for Marvel—stuff that when I read it in **The Wall Street Journal**, my eyes glaze over and I start looking around for Lodge or Richie Rich to explain it to me. But it probably doesn't mean that much to Joe Marvel fan or the other, except that it might mean that Marvel will continue to produce comics. And that's a good thing.

Not everyone agrees with me on that last point. I've spoken to independent publishers, and even some retailers, who believe that the death of Marvel is the best thing that could happen to comics. I can't go along with that. There are still many comic shops who depend on Marvel comics to make their yearly nut. For all the talk of diversity—and I'm certainly for diversity in my columns for **FAN**, as well as other places—for all our retailers have managed to wean their customers off Marvel. At this point in the industry, I'd have to see the numbers to be convinced otherwise. And without Marvel comics to sell, who would?

Some years, or less—who knows? We may not even recognize comics as being related to what they are today. The format is far from set in stone, and no one can predict what that progress will be. Even though I think there will continue to be some comics formatted basically like our current 32 page stapled color pamphlets, I think graphics storytelling will take many other forms. But as that more seems to expand until there are successful companies, real media moguls—the kinds with deep pockets—that treat, like Marvel and DC, who will one hopes weather the current crisis and be strong enough to invest some money discovering the medium's future.

What would our world look like without Marvel Comics? Most of us who read comics can't begin to imagine not seeing Spider-Man anymore, or the X-Men, or Thor, or Daredevil, or the Silver Surfer, Iron Man or the Fantastic Four, or Dr. Strange (whadaya mean, I'm too late?). How would we get by without The Incredible Hulk? What kind of a society would we be with only Captain America? What would we do without really wretched superhero movies? Sure, DC's film franchises get that, but only after 2 or 3 decent movies—Marvel's special gift is that they don't ever have to work at it.

Well I want to keep reading those Marvel books that I do enjoy. Of course, there are those I'd like to see that I don't: **Two-Gun Kid**, **Conan**, the way he should be done, **Tomb of Dracula**, **Howard the Duck**—oh, never mind, he's already been taken care of. Even those books I don't read contain characters who are familiar, pleasantly nostalgic, and would miss. I like Marvel merchandise, and I enjoy seeing kids with X-Men backpacks and Hulk lunchboxes and Sp dey pajamas. I'd love to go to Marvel restaurants. Wildstorm restaurants would be cooler, of course—though I have a feeling Hozard burgers might not be a huge hit. But what about Thiliv cheese burgers?

On my way home tonight as I was thinking about these things, "Lucky" came on his radio—the good one by Derek and the Dominos, not the Unplugged version. But it just started as I turned onto my block. It's a short block and a long song. I hate that. Sometimes I'll drive around for a few extra minutes, just to let the song finish— even though I have the album (and it's really a much more satisfying listening experience if you can let it run through "Little Wing").

That's what Marvel is to me. Marvel is a song that is not yet finished. It still has much to say to us, doomsayers and pessimists to the contrary. However I may feel about the way the company is run, to me and many like me, Marvel is more than the company, more than the suits in the corporate offices. It's the Marvel persona that Stan Lee did so much to establish, its the color of characters with their human problems, their histories and backgrounds and interrelationships (and don't get me started on clone sagas...or on the folks at DC who have decided that it's a good idea to take the single most recognizable comic book character in the HISTORY OF THE WORLD and change his costume...sorry—forgot that was a Marvel rant for a second there). That Marvel, I hope will be with us always. +

one man's

FAN checks in and signs up with Michael Allred

Times change, and so do an artist's needs. As we head into the core of 1997, Michael Allred prepares to give his all to the comic buying public. Moving **Madman Comics** partially aside, Allred dives into his most ambitious work, and calls for all others to do the same. This is his manifesto...

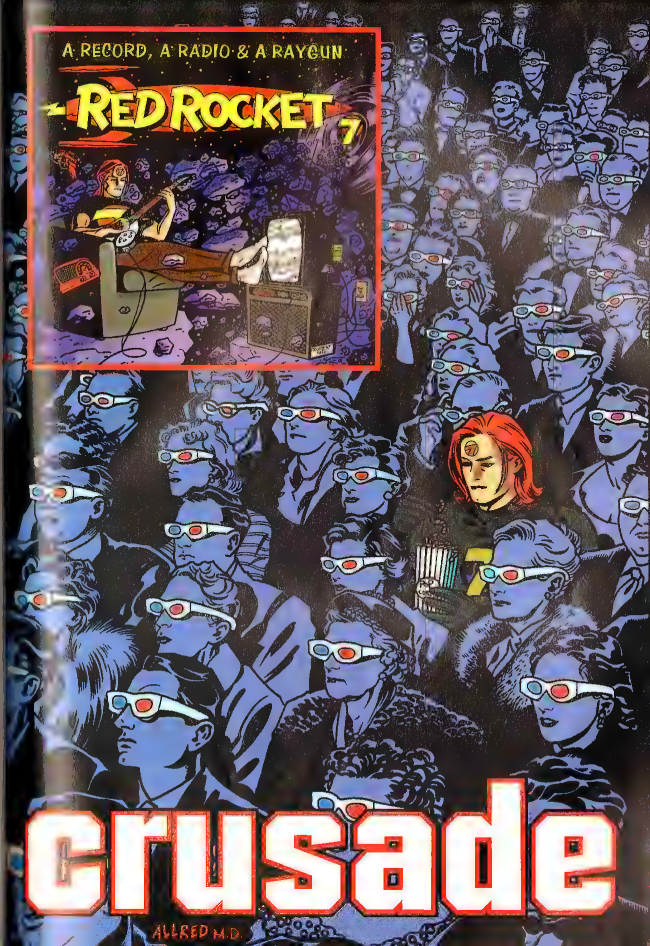
"UP AGAINST THE WALL"

For **Red Rocket 7** (and the revolution) to come alive, Michael Allred had to do quite a bit of soul-searching. He also took a look at the past in order to move into the future. "If you look at what was happening in the mid-to-late '80s, it looked like an incredibly bright future was occurring in comics. If we looked at **Watchmen**, **Dark Knight**, or even humble **Concrete** as a new wave of comics and potential, then we've been let down. As far as the mainstream goes, the only really innovative thing that has happened is, arguably, **Sandman**. While that was a terrific series, it didn't herald advances as far as setting other creators on the path of creating personal work like it should have. If only other creators had seen that work and said, 'Hey, here's a guy who shook things up a little bit, I want to do the same.'" But that apparently wasn't the case, for a variety of reasons, "They either didn't commit themselves to that or their publishers didn't commit to them. It seems like every time there's a success, the powers that be try to figure out how to repeat that success. I'm talking about all areas of entertainment. This is something which I despise more than anything, and it's why if we go to the comic book stores every week, we see a monotonous lump of new comics. We need to go into the comic store and see incredibly diverse, wonderful things to choose from. That's what my priority is: for me to try to do work that's going to stretch me as an artist and a writer; do my part and hope that other creators feel like they should stretch their boundaries as well." To accomplish his lofty goals, Allred begins his crusade this summer with... **Red Rocket 7!**

Nestled in and around the upcoming **The Superman/Madman Hullabaloo**, **Red Rocket 7** will make its triumphant debut at the 1997 San Diego ComiCon. But what about **Madman Comics**, the already too-infrequent brilliant series from Allred? "I see **Superman/Madman** as a continuation of the regular **Madman** comic, simply co-starring, or guest-starring, Superman. It's the exact same **Madman** format, the exact same continuity, it's just that all of a sudden Superman shows up. The next four issues of **Madman Comics** should follow **Red Rocket 7** immediately, maybe even over-lapping on a monthly basis." Satisfied?

To hear Allred tell it, **Red Rocket 7** may be the savior comics need; it certainly seems to be the story he was born to tell. "We hear that all the good stories have been told, well I don't think this one's been told before, this one is pretty darn unique." Do go on Mike. "It involves a man from another planet called Red Rocket, nicknamed from his first earthly contact—a Northwestern American Indian. He leaves six clone sentinels on Earth, and each of the clones become known as Red Rocket Two through Seven. Each have a specific talent of the original Red Rocket: one has multiplied his literary talents, one has math, one has science skills, one has athletic prowess...each is a genius in his area, and they were let out into the world about forty years ago. Red Rocket 7 has his musical talents multiplied to the *n*th degree and infiltrates the music world and

by J. Patrick Rybandt


A RECORD, A RADIO & A RAYGUN
RED ROCKET 7
crusade
ALFRED M.D.

becomes involved in forty years of rock n' roll history." It's safe to say that this story has never been told before, but there's more.

It's no surprise that the story of the musical clone is the concentration being put forth by Allred. You see, he's got a band, aptly named Red Rocket 7. Through the comic, Allred gets a chance to visit musical history, and with the band, maybe make a little history of his own. "Through this reporter, who is doing a story on Red Rocket 7, we find out that he's been around quite a long time. We find out the history of the clones, the original Red Rocket on other worlds, and a group of people who are trying to kill the clones, known as the Infinites. So there's an interplanetary battle taking place which is a back story or subplot; their arrival on Earth seeking out the clones. The reporter gets involved in this when Red Rocket 7 disappears, and then through his letters we see this forty year history of rock 'n roll. We go through early rock 'n roll with the Comets, Elvis Presley, Buddy Holly and Little Richard. We see his experiences with the Beatles, the beginning of Heavy Metal through Led Zeppelin, the Mod era with the Who and the Kinks, Glam rock with David Bowie and T Rex, on up to the present day with Alternative music. That's all the backdrop as this science fiction story takes place." The comic and the band all figure into the grand scheme of Allred's master plan...an all-out blitz of entertainment.

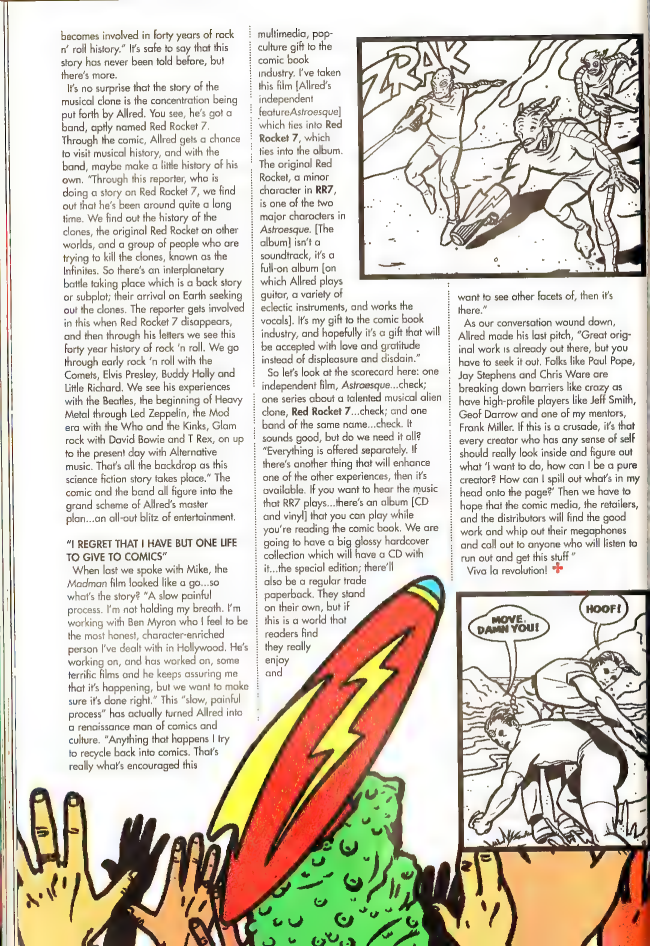
"I REGRET THAT I HAVE BUT ONE LIFE TO GIVE TO COMICS"

When last we spoke with Mike, the *Madman* film looked like a go...so what's the story? "A slow painful process. I'm not holding my breath. I'm working with Ben Myron who I feel to be the most honest, character-enriched person I've dealt with in Hollywood. He's working on, and has worked on, some terrific films and he keeps assuring me that it's happening, but we want to make sure it's done right." This "slow, painful process" has actually turned Allred into a renaissance man of comics and culture. "Anything that happens I try to recycle back into comics. That's really what's encouraged this multimedia, pop-culture gift to the comic book industry. I've taken this film [Allred's independent feature*Astroesque*] which ties into **Red Rocket 7**, which ties into the album. The original Red Rocket, a minor character in **RR7**, is one of the two major characters in *Astroesque*. [The album] isn't a soundtrack, it's a full-on album [on which Allred plays guitar, a variety of eclectic instruments, and works the vocals]. It's my gift to the comic book industry, and hopefully it's a gift that will be accepted with love and gratitude instead of displeasure and disdain."

So let's look at the scorecard here: one independent film, *Astroesque*...check; one series about a talented musical alien clone, **Red Rocket 7**...check; and one band of the same name...check. It sounds good, but do we need it all? "Everything is offered separately. If there's another thing that will enhance one of the other experiences, then it's available. If you want to hear the music that RR7 plays...there's an album [CD and vinyl] that you can play while you're reading the comic book. We are going to have a big glossy hardcover collection which will have a CD with it...the special edition; there'll also be a regular trade paperback. They stand on their own, but if this is a world that readers find they really enjoy and want to see other facets of, then it's there."

As our conversation wound down, Allred made his last pitch, "Great original work is already out there, but you have to seek it out. Folks like Paul Pope, Jay Stephens and Chris Ware are breaking down barriers like crazy as have high-profile players like Jeff Smith, Geof Darrow and one of my mentors, Frank Miller. If this is a crusade, it's that every creator who has any sense of self should really look inside and figure out what 'I want to do, how can I be a pure creator? How can I spill out what's in my head onto the page?' Then we have to hope that the comic media, the retailers, and the distributors will find the good work and whip out their megaphones and call out to anyone who will listen to run out and get this stuff."

Viva la revolution!



Busted Knuckles

by Beau Smith

THE AFTER SCHOOL SPECIAL: PART 2

I went down and talked to my dad that night and explained everything to him. Nobody ever messed with Big Rog. I figured he would have some advice for me.

Something to get me through it. Dad could see that I was pretty shook up from the events of the day. He could tell that I was more shook up from the way I handled the situation more than anything else. I hung on his every word that night.

The first tip he gave me was gold. "Son, nobody, especially kids, likes gettin' hit in the nose. It puts em' out of sorts, makes their nose bleed and their eyes water," he said with a tone of someone that knew of the fruits of this maneuver.

"If they still wanna fight after that, just keep throwing punches at their face. They can't hit what they can't see. If your fists are in his eyes, then he can't see ya'," he continued.

"Most of the time that one punch to the beak will do it," he said. "Thing ya gotta remember is to throw that first punch as hard as ya can. Make it count," he told me with a calm and focused tone.

He told me that you should always go in with a plan. Pick the place and time. Know where you're gonna make you stand. Be prepared. Since there were three of em' that day, he suggested that I ask one of my close buddies to be around in case. Not with me, but around. That way, if things do go the other way and the weight of numbers is too much, you'll have help gettin' bailed out or at least gettin' help. He told me that the choice was mine. Either cry for these guys every day or put a stop to it. I knew I couldn't go through another afternoon like that again. It had to stop.

Next day at school was Hell. The word was around about my water works performance. Everybody asked me what I was gonna do. I didn't tip my hand. I told em' nothing. My mind was an only one subject all day, the walk after school. As 3:00 got closer, I could feel that creepy fear startin' to build up. I kept seein' those guys busting me up. I could hear em' all laughing.

The last bell rang and I met with my pal Mike at my locker. He said that he would follow behind the hoods if they showed up. If things got out of hand, he would help or go get help. That part was done.

The walk home was different today. There were more kids walking behind me. They were all lookin' to see if it was gonna happen again. They were lookin' for a show. I'll lay odds that those same kids are adults now and rubberneckin' car wrecks and watchin' *Cops* on TV.

About half-way home, they showed up. Only two of em' today. The leader and his "Duh Man." I walked about 15 feet while the two of em' cussed me. I was tryin' hard to keep from burstin' out with tears My ticker was racin' a million miles an hour. A bunch of stuff ran through my head. Dad sayin' that they can't kill ya, they can just rough ya up. I thought about John Wayne deckin' the bad guys and not worrying about the five behind him. I thought about Spider-Man liftin' that big hunk of machinery off of himself and decidin' not to give up the ghost.

I stopped and turned towards the two hoods. There was an instant crowd of grade-school thrill junkies waitin' to see me cry. I was almost ready to oblige em'. The main hood told me that if I wanted to go home I had to cry first, just like yesterday. I heard his partner snicker and call me "crybaby." It was like a bad grade-school prison movie. With the crowd, he was louder and more confident than he was the day before. I was hopin' that he was gonna be more careless too. I remembered what dad told me. Keep your eyes on his shoulders and hands. It'll give away his move. If ya feel scared, turn it into anger. Most important, if it's gonna happen, then you make it happen (Just don't tell your mom.)

He started yelling at me to cry. Each time he would yell he would look at the other kids waitin' for em' to laugh. That was my opening. The next time he yelled and turned slightly I gave him a right just like my dad taught me. Fast, short, and as hard as I could. My knuckles met with his nose and I could hear funny noises came from his nose.

The hood was on his butt holding his nose and screamin' and crying. There was blood and snot runnin' freely from his nostrils. I was dazed. It was like someone else was workin' my body and mouth. I turned to his buddy. He was lookin' stunned, scared and was doin' a good backward run. I was screamin' at the hood, "Leave me alone! Don't come near me again! I'll kick your ass!" (The cuss word just came out—on the deck improvisin'.) There were tears coming out of my eyes, but not like the ones from yesterday.

The hood was cryin' and runnin' away. Everybody in the crowd was as stunned as I was. My fist was clenched so hard it hurt. I calmed down after a few minutes and started walking home. Everybody was my big pal all of a sudden, but I knew the real deal. They were just fumes from a racin' engine. They'd be gone soon enough

A part of my life changed after that day. I never backed down again. I found out that I could be in control of my life and not let someone else grab a hold of it. I learned about focus, control, and about self respect. When I threw that punch that day, I had some very special people backin' me up: my dad, John Wayne, Stan Lee, and Jack Kirby. Years later, my dad told me that he was in his car about a block away—just in case.

Don't get me wrong. I'm not tellin' everybody that they should go around solvin' their problems with their fists. What worked for me might not work for every body. The most important thing that I got out of that bad situation was focus, control, and self respect. I learned to use my head to figure out the best plan to solve a problem. Usin' your head is always the best answer

As far as ol' Freddy Wertham goes, I think the Doc should've sat down and really read a few comics. He might have seen things in a clear light Instead, I think he spent his life runnin from his own bullies

Remember—always the nose

LOST WEEKEND II: LEAVING LEIAS

by Shawn Spurlock

Known Sportack, one of FAN's illustrious market reporters, has a problem: he's addicted to toys. Action figures in particular. You know the kind of people we're talking about; you've seen them bugging the clerks at Kay-Bee about "what's in the back," or hassling the Wal-Mart people about when "the next truck" will be in. They need their fix, and they'll do anything to get it. Here, Shawn gives a first-person account of one man's descent into the insanity that is collecting action figures in the nineties.

Beware dear readers, for the lurid tale of madness that follows is indeed one rife with many a great ugliness. Of course, I suppose one can never expect the loss of innocence to be a pretty thing. Perhaps I should begin where it's always most convenient to do so; we'll begin in the middle....

I first became aware that I was in some sort of trouble when I found myself amidst a gruesome feeding frenzy that involved considerably more bloodshed than any given Peckinpah film could ever boast. I don't think that I shall be able to forget the terrible sight of the tiny, fragile children being thrown about like so many rag dolls. The shrill screams of frightened and confused women will be forever etched in my memory. The horror, the horror.

You see, the new **Star Wars** figures had just arrived, and all of those poor souls found themselves in the wrong place at the wrong time—in my way.

I've got to admit it. I've finally succumbed to the insidious toy thing. After all of the ruthless mocking that I had heaped upon those hopeless cases who were searching for a pantiless Angela with more determination than Percival used looking for the Grail, I was now battering housewives and crippling children while possessed by some kind of plastic-induced dementia.

"Perhaps if people came Mint in some sort of package, instead of just being born loose without any accessories, we might avoid some of life's unpleasantries."

How did it come to this? Perhaps the seeds of madness were first planted within me when I was given my very first Kung Fu gripping, real hair sporting **G.I. Joe**. Ah, the bygone days of yesteryear, when action figures were so damn poseable that their little heads could out-swivel Linda Blair's and their limbs could be moved in more different directions than those of a post-mortem Flying Wallenda.

Some **G.I. Joe** figures even spoke when you pulled their dogtag, giving various dissertations on taking that hill, the concept of acceptable losses, viability of a limited nuclear exchange, and the difference between a police action and a war.

Of course, later on in life, I eventually realized that the **G.I. Joe** figure is to the toy industry what the propaganda leaflet is to the military's psychological warfare division. After all, who among us would admit to any dislike of the real American hero for fear of being branded a Communist pansy and suffering the incredible torment of being blackballed from the sandbox?

Could it possibly be that I had been effectively brainwashed, since youth, to become the mania-plagued collector that I am today? Am I really a victim of some sort of Masonic Hasbro cabal operating behind the deceptive facade of "toy makers?" Has G.I. Joe been holding a realistically detailed assault weapon to the collective psyche of America's young men for years? And what of the **Sgt. Savage** question? Hmmm? Think about it.

All of this flew through my mind as I snatched a **Yoda** figure away from some frail urchin. Hey, I had reach on the kid. It was obvious that evolution wanted me to have that **Yoda**.

Be afraid, you package-opening heathens, for action figures make me awfully loopy.

Actually, I'm still having a difficult time calling the damn things "action figures." It seems hard to believe that there was once a time that they were referred to as dolls. Naturally, the guy dolls were forced to adopt a strategy to overcome this horrible stigma. They achieved this by having names like **Major Matt Mason** (alliteration is considered mighty manly in cultures 'round the globe), **Captain Action**, Big Jim, and **Action Jackson**. How can I be expected to contribute anything worth while to society when my boyhood role models were Kiss and various polyvinyl chloride bearded he-men with Pimp-Slapping Action?

Are we not, after all, just products of our dioramas?

Perhaps if people came Mint in some sort of package, instead of just being born loose without any accessories, we might avoid some of life's unpleasantries. Instead, we all show up without any directions whatsoever, and we're continually looking over our shoulders because there's always some newer line being produced in medical facilities throughout the land.

Maybe I'm just philosophical because of the atrocities I've been witness to. Oh, I've seen things. I've seen woefully misguided grown men actually referring to themselves aloud as "variant hunters," without even a glimmer of irony in their dull, reptilian eyes. I've seen cellular-phone-toting middle manager toy brokers, who should certainly know better, racing through the aisles of unfamiliar department stores looking more crazed than Ray Milland suffering through the worst DTs of his Lost Weekend. Not too surprisingly, I've lost entire weekends myself, going from store to store, hoping against hope, deluding myself into believing that just one **Tapestry Picard** would solve everything.

My name is Shawn, and I have a problem. I'm addicted to variants, the short-packed crack of the toy collecting world. I've decided to blame society, numerous genetic defects, and the musical stylings of ABBA, and I specifically blame the guy who made the decision to make the new lightsabers shorter.

Of course, it's always easiest to place the blame on someone other than yourself. This may seem difficult to believe, but I

was once immune to the extravagant paranoia that I now suffer on a daily basis. I've become utterly unable to drive past a toy store without vividly imagining wave upon wave of frightening, stinky, foul-tempered speculator guys overrunning the action figure aisle like some goofy consumer-driven replay of the Tet Offensive, screaming "Charlie's in aisle five!" and hiding Cy-Gors underneath piles of common figures like landmines under loose sod.

It's gotten so bad that I won't even go into a store if it's more than ten minutes after the doors have opened because all of the best figures will be long gone and anyone I see walking out of the store—regardless of their race, creed, age, or gender—will have a bag full of everything that I wanted. It's true. I know it in the same way that I know that Sears is using aliens to make its Craftsman tools and that a fully completed McDonald's Monopoly game board functions in much the same way as the puzzlebox in *Hellraiser* films.

As you can probably see, it's far too late for me; my fixation is obviously beyond repair. However, it may not be too late for you. I implore you to stop yourself and think twice, nay, three times, before you become the guy whose poor family is wearing ill-fitting New Kids on the Block T-shirts while they feast on their nutritious daily dinner of Kibbles, Bits, and some peppered jerky that's been stolen from Amoco.

In an effort to nip any potential problems in your buds, I give you these nuggets of advice . . .

1) Don't become the aforementioned messy divorce candidate. Step back, reflect, and run away as if cows were being catapulted in your direction. Remember—they're only action figures. In truth, the very term "action figures" is a misnomer. It's not like they can actually perform duties for you without assistance. They won't be stepping in to remind you of your girlfriend's birthday or anything. Honestly, they do absolutely nothing but lie there. Think of them as tiny glimpses of death trapped within anatomically incorrect representations of live bodies.

Now try and argue about a two figure per customer per day limit.

2) Todd McFarlane + repaints = financial insolvency.

3) Back in olden times, before the proliferation of silly articles about collecting things, most objects that came in packages were generally removed from them. Now that everyone is absolutely positive that virtually everything will someday be worth more than they originally paid for it, this begs the question: if, in the future, most objects are still Mint In Package, will anything that's been used be "hot"? If a tree falls in the forest, does the resulting impact make the planet no longer Mint? I remain philosophically immobilized.

4) Remember to check your local grocery stores and pharmacies. Quite a few folks forget to look for figures in these places, and you can purchase the Prozac that your psychiatrist will soon recommend, if she hasn't already.

5) Theoretically, every extra figure that you buy leaves a disappointed child in its place. Do YOU really want to be responsible for another cynical, bitter member of the up and coming Generation Y? Think about it: if we would have left a few more **Super Powers** figures on the pegs, Generation X might have been known as the happy-go-lucky, goal oriented generation. Please leave something for the kids that will follow us into a brighter future.

Unless, of course, you've got a chance to grab all of the **Leias**, like I saw you do yesterday. I know, oh, yes. I followed you home, and I'm just biding my time... ✠

FLOGGING A DEAD HORSE

HOW TO WRITE PROFESSIONALLY AND STUFF, LIKE WHAT I DO

BY PAUL JENKINS

In our previous foray into the wonderful world of writing for comics, I covered some of the standard procedures for sending one's editor to an early grave. Of course, in order to actually employ any of these editor-annoying techniques, you must first break into the biz as a writer (like what I did). Being a non-linear and cryptic sort of bloke, then, I've decided to wait until now to explain how mind-numbingly easy it is to find work in today's comics industry.

The following is a list of major publishers and imprints, with instructions on how to impress each and every one of them....

Part Two—Publishers, and How to Write Proper-like for Them.

(1):

DC Comics. The DC offices are less pregnable than Fort Knox, making this company an extremely difficult nut to crack. Last time I was in New York, I decided to venture into the building, only to be shot at by an automated laser weapon which had been installed behind a fake picture of Our Glorious Founder. After persuading twelve burly security guards that I write **Hellblazer** for Vertigo, I was hastily bundled into a dingy-looking cellar which I assumed to be the torture chamber, but which, upon closer inspection, turned out to be the artists' waiting room. I escaped only by gnawing off my left leg and hopping through a vent which led to the streets of New York above. My advice? Forget it.

(2):

Vertigo. Easy. Fake a British accent, wear black, don't take a shower for a month, pretend to be angry at the injustices of the world, and headbutt small children whenever possible. When asked by now-intrigued Vertigo editor if you would like to be the new writer of **Hellblazer**, you reply, "Up yours, ugly!" and vomit all over his shoes.

(3)

Dark Horse. Pretending to know Frank Miller is a must here. If you suspect a Dark Horse editor is standing near you at a convention, try to drop Frank's name as many times as possible. For example: "Yeah, Frank asked me to go over some of his stuff, but I was too busy." Or, "Me 'n Frank are thinking of revamping Artillery Man, but I dunno..." All Dark Horse editors are fitted with a micro-sized "Frank" sensor, so the very mention of the word will bring ten or twelve of them running to your door.

Note: pretending to be Frank Miller is risky, but may be fun while it lasts.

(4)

Marvel and/or Image. Not sure about this one, since I've never actually written for either company. Judging by some of the material they put out, though, I suggest the following: (1): Read every comic ever published by target company. Pay particular attention to the little editor's captions in the corner of every panel. (2): Consume half a gallon of two-worm Mescal. If you are under the age of twenty one, half a gallon of Yoo Hoo chocolate milk will have a similar effect. (3): Smash yourself repeatedly over the skull with a large brick until you begin to see tiny sparks playing over your typewriter. (4): Close your eyes and begin typing.

(5)

Verotik. Again, this one is relatively easy but dangerous, and should only be attempted if you are feeling particularly feisty. Make a beeline for Glenn Danzig (publisher/rock star) at a convention and tell him how little you think of his music and his writing. Glenn, being an angry young man, will reply, "Oh yeah? Think you can do better, scuzzball?" to which you reply, "Yes."

Next Time: Irate Publishers, and How To Convince Them You Were Only Joking When You Wrote This Article ✚

YOU'VE COME ALONG WAY SPIDEY

"The secret source of humor is not joy but sorrow."
—Mark Twain

"With great power comes great responsibility"
—Stan Lee

You've probably read the latter quote a thousand times. Stan Lee wrote it over 35 years ago for a certain troubled teenager that just happened to be bitten by radioactive spider. You've heard the story before. But it may take Mr. Clemens' quote to fully describe our hero—Peter Parker, Spider-Man.

He's been through it all: death, love, even marriage. Peter's seen his best friend turn into a vicious grinning goblin, his girlfriend murdered by his arch-enemy, and even suffered the loss of his newborn child. He's been picked on, put down, and even cloned (God forbid, you're even cloned), and despite all this, *or because of all this*, Spider-Man has endured.

Mix together the drama and complexity of a soap opera with the action of a John Woo film, add a hint (a lot) of the Three Stooges and viola!—you get a Spider-Man title. Multiply by 4, add a few specials and limited series and Spidey will take you into the next millennium.

Who's driving this clown car we call the Spider-Man family? Editor Ralph Macchio. The clowns? The writers and artists that work mercilessly under Mr. Macchio's direction. Recently, **FAN** got to take the whip out of Ralph's hand and speak to him about the art of web-slinging.

FAN: Several months ago, the notorious *Clone Saga* came to a close. Fans cursed the *Clone Saga*. Fans complained about the *Clone Saga*. And now that it's over and the rejoicing has settled down to a dull roar, we can sit back and critize the outcome.

Ralph Macchio: The major thing is that Ben (Reilly-the Spidey clone) had developed a following, which I'm happy about. If you kill somebody and nobody cares or they wanted to see him dead then you haven't really done anything interesting. But with Ben, when we decided early on that this is what we wanted to happen, I was determined that we were going to make him an interesting character. We were going to make him the kind of guy that people were going to miss. And I think we succeeded. I don't mind the "how dare you kill him" letters because inevitably wanted him gone for a long time. I wanted to reverse their decision. I wanted them to miss him. I wanted his death to have some meaning, and it has what happened. So when we reprint the entire "Revelations" story in a couple of months, with ten new pages added to the last story (in *Spider-Man #75*), people will miss him even more. Our thing has been to make everybody miss him, and it's working.

And now you know, and knowing is half the battle. But, let's hop into our little clown car, we'll squeeze, and take a little tour around Spider-Ville. First stop, *The Amazing Spider-Man*. The head clowns in this flagship title are long-time Marvel resident Tom DeFalco, serving time as writer and Steve Skroce as artist. Although, Steve has been given a temporary reprieve and a new victim...er...artist will fill in for him. Isn't that right, Mr. Macchio, sir?

We've got two or three issues done by Joe Benner. He's filling in for Steve who is taking some time off to do a private project on his own that has nothing to do with comics. It's in the movies, so he's a busy fellow out in California for a while. But when he comes back, the first thing that he will be working on will be the double-sized issue, #426, which will have the conclusion of the "Black Tarantula" story. We'll actually get to see this guy and what he's all about. From there, we lead into the return of Doctor Octopus, *the original and real Doc Ock*, who must come back!! So that's what we have planned there. We'll continue to delve in to the Parker's life as they go back to college—Peter once again having to hide his identity from someone, and in this case, it's Aunt Anna. We'll also see the repercussions of the loss of the baby—we have them going to therapy for that. So we have not forgotten it, as people said we would. Also, as you'll be able to see already, we look in on the lovely nurse that everyone loves and loathes, Allison Mongraine, and some little bundle of joy that's she's playing with off-panel. Those are some of the mysteries that we'll be probing the depths of in the next number of months.

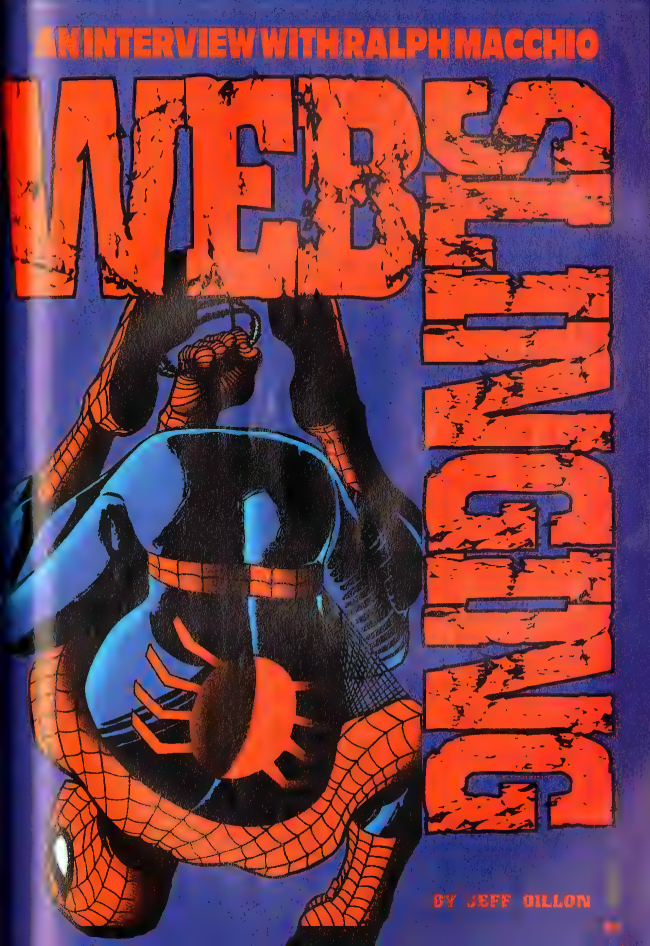
And in this corner: we have J.M. Demotteis and penciller Luke Ross fighting in the *Spectacular Spider-Man* colored trunks. Tell me about *Spectacular*, Ralph!

Spectacular is the book where we have a four part story coming up with the new Jack O' Lantern character now that we have finished the new Chameleon story. We also have a number of things in there that I'm really excited about because we're going to see the return of Kraven the Hunter. That's one thing we have planned. But we will also not be disappointing people who will say, "Hey, I thought you killed him." It's not a clone.

Thank God it's not

AN INTERVIEW WITH RALPH MACCHIO

WEB SPINNING



BY JEFF DILLON

another clone. So it's somebody else?

We don't know that yet either, but you already see him in the **Spectacular** issues with the Chameleon. And we make some revelations about their relationship too. Also, we will be delving into the private life of Jonah Jameson and Marla Madison (or Marla Jameson), and his son, John Jameson also, and the budding relationship he has with Dr. Kafka at Ravencroft. We'll also be using **Spectacular** as the book in which we bring back Norman Osborn, but not the Green Goblin/Norman Osborn. We're bringing him back into prominence and back into the strip. So that'll all be upcoming in there. Luke Ross continues as penciller, but we'll have a new inker coming onto the book, starting in issue #225. It's Don Green, who has left **Wolverine**. I also wanted to mention that Flash Thompson will be undergoing a real character crisis as he descends further into alcoholism too. And he's involved with Betty Brandt right now.

Will Flash see romance at the bottom of the bottle or something bizarre?

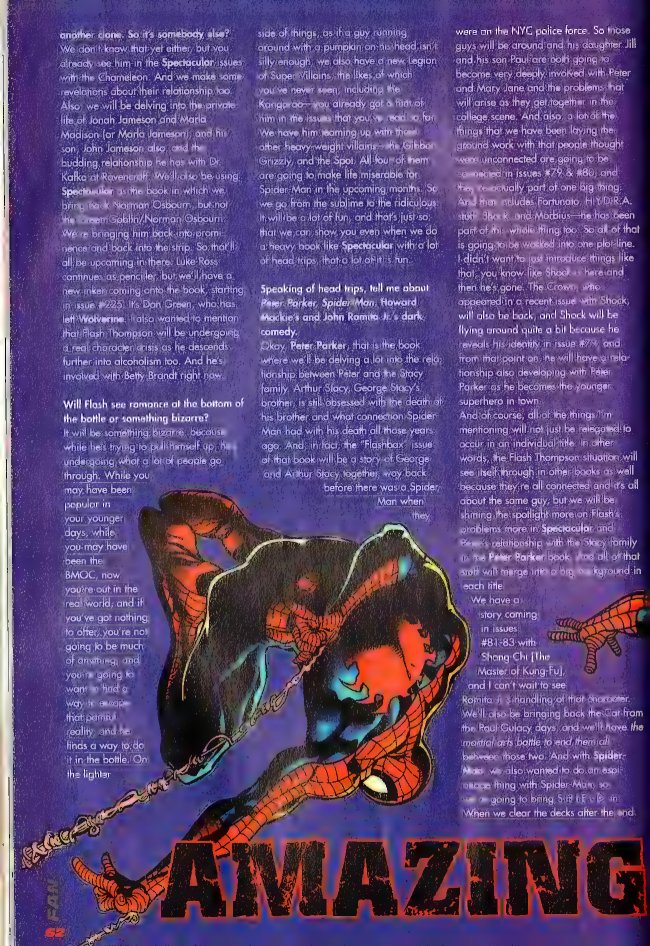
It will be something bizarre, because while he's trying to pull himself up, he understands what a lot of people go through. While you may have been popular in your younger days, while you may have been the BMOC, now you're out in the real world, and if you've got nothing to offer, you're not going to be much of anything, and you're going to want to find a way to escape that painful reality, and he finds a way to do it in the bottle. On the lighter side of things, as in a guy running around with a pumpkin on his head isn't silly enough, we also have a new Legion of Super-Villains, the likes of which you've never seen, including the Kangaroo—you already got a hint of him in the issues that you've read so far. We have him teaming up with three other heavy-weight villains—the Gibbon, Grizzly, and the Spot. All four of them are going to make life miserable for Spider-Man in the upcoming months. So we go from the sublime to the ridiculous. It will be a lot of fun, and that's just so that we can show you even when we do a heavy book like **Spectacular** with a lot of head trips, that a lot of it is fun.

Speaking of head trips, tell me about *Peter Parker, Spider-Man*, Howard Mackie's and John Romita Jr.'s dark comedy.

Okay, **Peter Parker**, that is the book where we'll be delving a lot into the relationship between Peter and the Stacy family, Arthur Stacy, George Stacy's brother, is still obsessed with the death of his brother and what connection Spider-Man had with his death all those years ago. And, in fact, the "Flashback" issue at that book will be a story of George and Arthur Stacy together, way back before there was a Spider-Man when they were in the NYC police force. So those guys will be around and his daughter Jill and his son Peter are both going to become very deeply involved with Peter and Mary Jane and the problems that will arise as they get together in the college scene. And also, a lot of the things that we have been laying the ground work with that people thought were unconnected are going to be connected in issues #79 & #80, and they're actually part of one big thing. And that includes Fortunato, HYDRA, Stark, Shark, and Morbius—the has been part of this whole thing too. So all of that is going to be worked into one plot-line. I didn't want to just introduce things like that, you know like Shark is here and then he's gone. The Crown, who appeared in a recent issue with Shock, will also be back, and Shock will be flying around quite a bit because he reveals his identity in issue #79, and from that point on, he will have a relationship also developing with Peter Parker as he becomes the younger superhero in town.

And of course, all of the things I'm mentioning will not just be relegated to occur in an individual title, in other words, the Flash Thompson situation will see itself through in other books as well because they're all connected and it's all about the same guy, but we will be shining the spotlight more on Flash's problems more in **Spectacular**, and Peter's relationship with the Stacy family in the **Peter Parker** book, and all of that stuff will merge into a big big turnaround in each title.

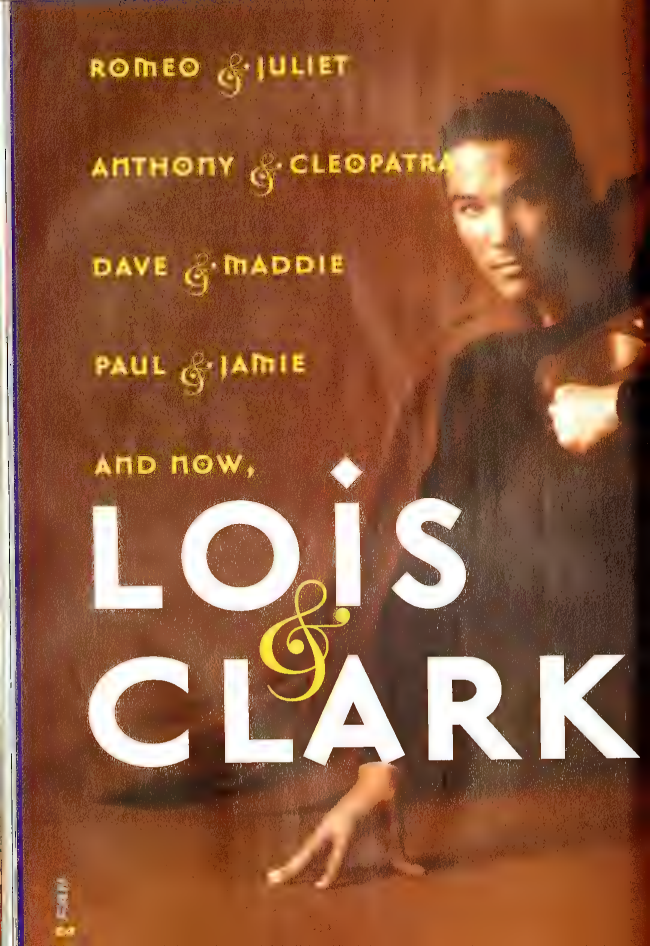
We have a story coming in issues #81-83 with Shang Chi (**The Master of Kung-Fu**), and I can't wait to see Romita Jr.'s handling of that character. We'll also be bringing back the Gat from the Paul Gulacy days, and we'll have *the martial arts battle to end them all* between those two. And with **Spider-Man** we also wanted to do an espionage thing with Spider-Man, so we're going to bring Sue Dibny back in. When we clear the decks after the end

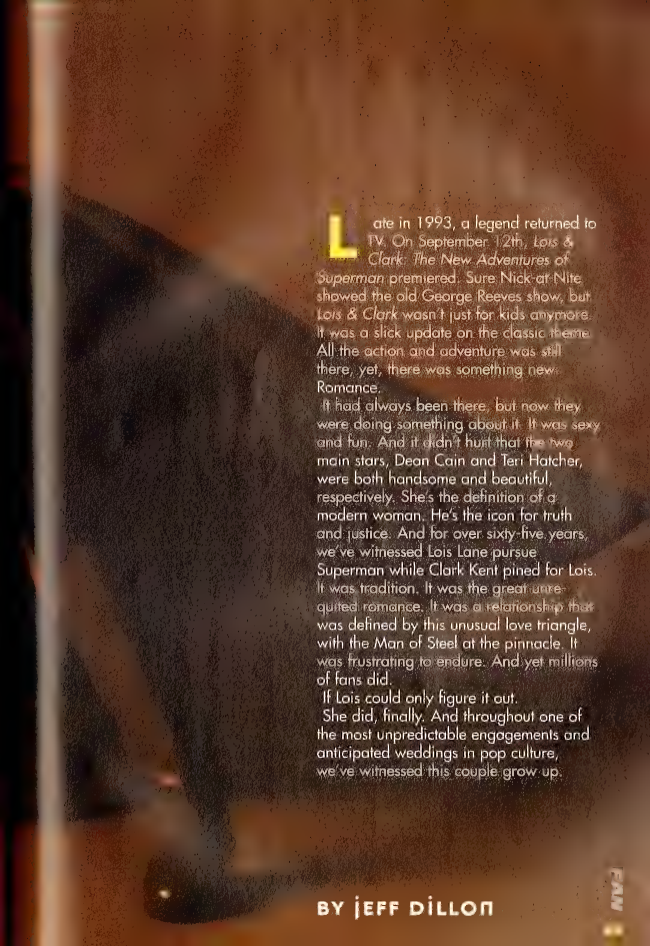


of [illegible] what's what will be reading into [illegible] wait to see [illegible] John does with it!

And [illegible] some-thing completely different. The Sensational Spider-Man Talk about your classic take a look at why writer Todd Dezago and penciler Mike Wieringo are looking at us all. Mike Wieringo, now that we're done with the Sensational Spider-Man stuff) is working on an issue right now that has the Prowler in it! I've been asking him if he's always wanted to and it seemed like a great character for a mess with. That also leads into the return of The Vulture, and again, that's another one of the guys on our list of villain relationships. We will find a way to restore him to his original old man, hook nosed self. We may be doing something with Man-Thing in the Nexus of Reality in the swamp. There's a great deal of interest on Mike's part in doing something with Dr. Strange, too. He really wants to do Dr. Strange, so we may see a couple of issues with the good doctor.

Richard Case, who not only is a terrific inker but a great penciller, is going to be penciling some back-ups for us in order to give Mike a little bit of a breather, and they will concern DK (one of Todd's villains from an earlier issue) as he plays into the re-aging of the Vulture. In that book, the rule is we just want to have fun. We just want to do some goofy characters in there and we want to have some fun with different villains. That's our off-beat Spidey book—we want it to be as strange as possible, and Mike and Todd are talking about who they want to use and what they want to do. We may even mess around with the Daily Grind cast, too because Mike did such a good job when he drew them...he's maybe got a little affinity for them. Jimmy Six will be back in Peter Parker, as will Hammerhead.


ROMEO & JULIET
ANTHONY & CLEOPATRA
DAVE & MADDIE
PAUL & JAMIE
AND NOW,
LOIS & CLARK



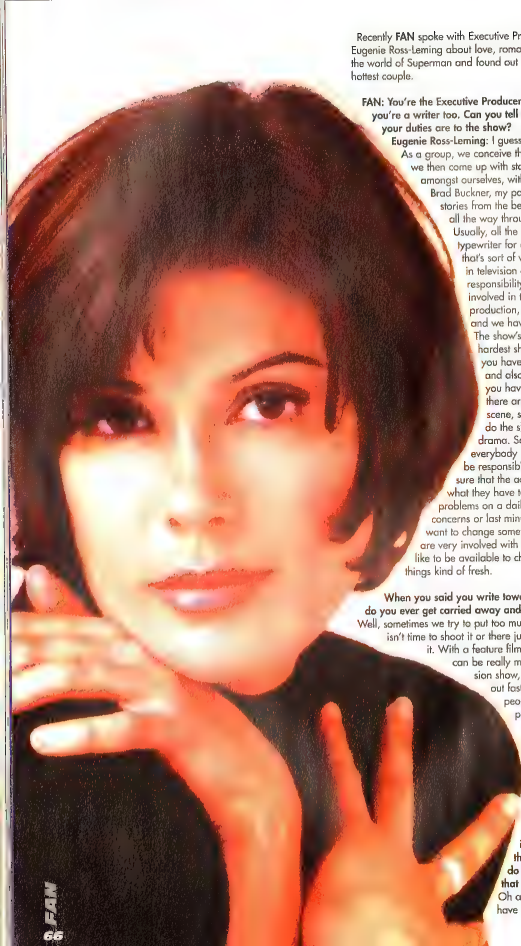
Late in 1993, a legend returned to TV. On September 12th, *Lois & Clark: The New Adventures of Superman* premiered. Sure Nick-at-Nite showed the old George Reeves show, but *Lois & Clark* wasn't just for kids anymore. It was a slick update on the classic theme. All the action and adventure was still there, yet, there was something new. Romance.

It had always been there, but now they were doing something about it. It was sexy and fun. And it didn't hurt that the two main stars, Dean Cain and Teri Hatcher, were both handsome and beautiful, respectively. She's the definition of a modern woman. He's the icon for truth and justice. And for over sixty-five years, we've witnessed Lois Lane pursue Superman while Clark Kent pined for Lois. It was tradition. It was the great unrequited romance. It was a relationship that was defined by this unusual love triangle, with the Man of Steel at the pinnacle. It was frustrating to endure. And yet millions of fans did.

If Lois could only figure it out.

She did, finally. And throughout one of the most unpredictable engagements and anticipated weddings in pop culture, we've witnessed this couple grow up.

BY JEFF DILLON



Recently **FAN** spoke with Executive Producer of ***Lois & Clark*** Eugenie Ross-Leming about love, romance, and special effects in the world of Superman and found out what's in store for TV's hottest couple.

FAN: You're the Executive Producer for *Lois and Clark*, and you're a writer too. Can you tell us a little bit about what your duties are to the show?

Eugenie Ross-Leming: I guess a little bit of everything. As a group, we conceive the shape of the year and we then come up with stories. Then we divide it up amongst ourselves, with a staff of writers and Brad Buckner, my partner, and we work on the stories from the beginning of the story phase all the way through the script phase. Usually, all the scripts pass through our typewriter for a final touch-up because that's sort of what Executive Producers in television do, they have the ultimate responsibility for the text. And we're involved in the editing and the post-production, and the special effects—and we have a lot of special effects. The show's probably one of the hardest shows on television because you have to worry about character and also just the way you shoot it; you have to keep in mind that there are special effects shot for a scene, so it takes a lot longer to do the show than say a traditional drama. So we get yelled at by everybody (laughs), that's our job, to be responsible for everything. To make sure that the actors are comfortable with what they have to say and to address their problems on a daily basis, if they have any concerns or last minute inspirations, if they want to change something, both Dean and Teri are very involved with their characters. And we like to be available to change things and keep things kind of fresh.

When you said you write towards your special effects, do you ever get carried away and have to tone it down?

Well, sometimes we try to put too much into a show where there isn't time to shoot it or there just isn't the budget to shoot it. With a feature film, you have years and you can be really meticulous. But on a television show, you really have to crank it out fast. Although we have great people doing it, at certain point, we just have to pull back. Sometimes we overshoot from the outline stages and put in as much as we can knowing that we'll probably have to pull back at least 25 to 30 percent.

Do the actors often have inspired moments where they say, "I don't think he'd do this," or "Lois should go that way instead?"

Oh absolutely. Teri and Dean have a lot of input. When they

know that they're committed to a special effect situation that a lot of work has been done on and preparation, they're such responsible actors. They don't, at the last minute, say, "No, I don't want to do it." But in terms of character stuff, they will offer suggestions as to what they think Lois will do, or Dean says, "I think Superman would really do this." And he has really strong views on Superman, and he's very protective of the character

Since Superman's from the comics, do you look at the comics for influence?

Not too much, we really have a different audience, a different sensibility, and you know, things that look great as a graphic don't always look great when a human being is doing them. A penstroke is nothing, but for us, it may take four days to get an effect. It's just a question of someone drawing something, so we've invented our own visual vocabulary. So Mark Zarate, who's in charge of our special effects, works hand in hand with the directors and the cinematographer. Everyone has to know what everyone else is doing. If I woke up in the middle of the night and said, "Oh god, I've got it, Lois turns into a swan," I have to first of all figure out if the story will justify it and if we can shoot it. Physically can we shoot it and financially can we shoot it. So we all talk to each other. It's like at NASA. There's a lot of communication and there's also a lot of improvisation, we make up stuff. There's a short leash from the writer's brain to the screen sometimes. We make up stuff and we ask Mark Zarate, "Can we do this?" and he tries to invent some technique to give us the effect that we want. And if he can't do it, he'll say, "I know what you want. You want Superman to morph into a statue. I can't do that, but I can do this." And it will be like that. So there's a lot of back and forth dialogue between the creative arms of the show.

Do you get improvisation on the set?

Yes, especially if Teri and Dean, who are very attentive, say "Gee, wouldn't this be better," or "This could be funny," or "This could be scary," and if we aren't committed to a really complicated effect, if it's something that can be changed, we can do it. So there is a lot. The point is that TV scheduling is really difficult, and you don't have a lot of margin for error because our delivery dates are so tight, from when we post-produce the show to when we deliver it to the network, we have so little time that Teri and Dean are very responsible about what they want to change. There's a lot of feedback.

Have either Teri or Dean directed?

No

Are you going to let them?

Yes

I've heard that Dean would like to.

Yes, he'd be great. Absolutely. I think he'd be really good at it. The problem is that he'd be really spread thin because he's in so many scenes. And to direct an episode means that you have to do preproduction and then direct it and then post-production. But in terms of the ability and in terms of the talent and the point of view and the vision, he'd be great.

What's your favorite episode?

You know, I have so many. There are so many different

tones. There are comedy episodes and big scope episodes. I like the season promotional stuff, the season cliff hanger, when Superman left Earth to go off to Krypton to save his people and had to say good-bye to Lois. We thought Teri and Dean were really great. Everybody cried throughout the whole production. There was nobody on the set who wasn't crying. I loved Roger Daltry as the Intergalactic Assassin. That was a really great episode. I really love this year, the comeback of the two-parter, Lord of the Flies. And Battleground Earth, which, for us, was a huge show in terms scope. We spent more money, we had more effects, and we had a full orchestra for the score. So it was great to do it. From a producing standpoint, it was really fun. Everyone came back from the summer really refreshed, Dean got to wear the great black outfit, which is way cool, Teri was really funny and charming, so they were really different. I guess I'd say that whole arc, from the cliff hanger of last year to the first episodes of this year, I really like, and everything we're doing now I love. We're doing a whole big deal now that I love.

Can you tell us what we have to look forward to?

We are dealing with the fact now that they're married, and the nature of procreation between those two. Because no one doubts that the sexuality between Lois and Clark is really intense. But no one's really investigated the issue of childbearing and if that's really possible. So we're going to be dealing with that, and that will be kind of emotional and funny and kind of technical. And this show kind of falls into the cracks between sci-fi and character comedy. So we sort of walk with a shoe in both worlds. Remember the character Tempest, from last year? He and HG Wells appeared over the years—last year they stole Lois and took her to an alternate universe? Well we're bringing back Tempest for a three-episode character arc, where he takes over the world through subliminal messages through the phone company and becomes president. And HG Wells has to fight him off, as do Lois and Clark So we're doing a lot on that. That's sort of a funny and dramatic thing. We have a cyborg—a woman who's really powerful. She's sort of a super creature that comes to earth, and there's a showdown between her and Superman.

Will we see John Shea as Lex Luthor again?

If we don't see John Shea, we'll see...there is a Lex Luthor story, I can't tell you what it is, but it definitely involves the spirit of Lex Luthor and he may or may not be in it. His evil resurfaces and his desire to undo Lois and Clark.

Any special guest stars coming up?

We have guest slots, we just haven't cast them yet. But we have a lot of guest slots that we will fill up as the year finishes Oh, Melissa Joan Hart, who plays Sabrina the Teenage Witch, is in episode 16. And there are going to be some others, they just aren't cast yet. But there are going to be some spots for guest stars

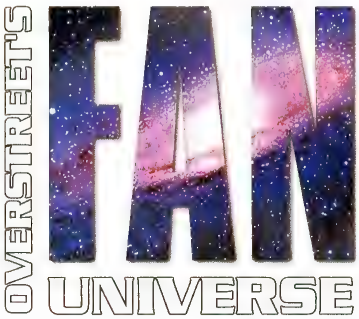
It's billed as a romantic comedy, and since this issue will be out right around Valentine's day, how do you handle the romance between the two?

Well, like I say, they are a newly married couple, so even though they have villains to go up against every week, we try to keep the marriage stuff alive. They've never lived together before, and sex is still new to them. So there's a lot of that infatuation. But I think the issues of childbearing and making room for a child when you're a couple and you're both professionals I think is a normal thing, but now when you've got an alien for a father, I think the question is can they even have the children. So I think that's sort of romantic in a way, when they're thinking about the future and their babies. And also, all the villains that come and try to separate them, I think, only heighten the romance. Because they're sort of the perfect couple and yet someone's always trying to mess with them. And either is jealous of them like Lex, who, as I said will reemerge, his spirit will reemerge, and he'll try to break them up. And we're introducing kind of a new sexy guy, who I think has bad plans for them.

Do you get a thrill out of working on characters that have such a long sense of history?

Yes, because even though I wasn't on this show the first few years, I've looked at all the stuff and sort of steeped myself in it—it's sort of fun. You forget about the outside world. When you're on any television show, you sort of get lost in the show because you don't have time to do anything else, but when it's a show that has so much history like the whole Superman myth, you can just forget about things like income tax and ozone layers, you just get caught up in the truth that you're writing, and you can write whatever you want. It's loads of fun. Every week, it's like we're doing a mini-movie. It's like we're shrinking people in the episode that Teri wrote, or we're having ghosts, or this year when Teri was up for murder, we had her on the lamb with Clark. It was sort of fun. It was like *The Defiant One* with Lois and Clark. So you can just do what you want. You can do little movies every week. With other shows you've got to save someone from having a heart attack, give them a kidney transplant or arrest them for murder, you know what I mean. With all the other series there is a certain continuity. On this show has the villains coming out of left field and they can do anything they want, and all we have to do is let our imaginations run haywire. It's great.

When you need it...



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HOLLYWOOD BABBLE-ON

BY BENN RAY

Before we get started this month, I'm going to do something a little different. I'm going to make a prediction. Now, I know I'm going out on a limb here, but I have a feeling these Star Wars *movies are going to be huge. Don't give me a hard time if I'm wrong, and if I'm right, I won't say "I told you so."*

A GOOD DAY FOR LONDON NIGHT

Vixen, London Night Studios' virtual reality sexual surrogate (soon to be a household item), will be portrayed by Penthouse Pet Julie Smith on the Cinemax series *Erotic Confessions*. My guess is it's one of those shows that comes on later in the evening.

It's official. The *Razor* syndicated TV show will begin production in December 1997. Jeff Most, producer of *The Crow*, has teamed up with Geena Davis and Renny Harlin's production company, The Forge, to make this a reality.

Other London Night Studios motion pictures in the works: *Tommi Gunn*, starring Elizabeth Parkhurst, is currently in pre-production and scheduled for summer 1998; *Morbid Angel*, in pre-production; and *Embrace*, starring Carmen Electra.

THE BAT IS BACK

In the Fall of 1997, look for all new animated *Batman* episodes to join *Superman* on an alternating daily basis on weekday afternoons on the (snicker) WB.

Kevin Conroy will continue to voice Batman/Bruce Wayne, but Loren Lester (who formerly voiced Robin/Dick Grayson) will voice Nightwing—a grown up, more sophisticated and already established as a superhero Dick Grayson. Also listen for the voices of Efrem Zimbalist, Jr., Mark Hamill, Paul Williams, John Glover, Adrienne Barbeau, Ed Asner, and George Dzunda to return.

For new information on the *Superman* animated series, check "Ground Control" in this issue of FAN. We decided to put that information in our sci-fi section just to confuse you.

NIGHT MAN ON TV

Former President of Malibu Comics and Senior Executive VP at Marvel, Scott Mitchell Rosenberg, has headed for greener pastures. The "pastures" mentioned happen to be Platinum Studios. Currently in Rosenberg's field are the *Men in Black* live-action feature film starring Tommy Lee Jones and Will Smith, slated for release in July (FAN, of course, now gives you a first look at the movie), *Prime*—the live-action feature film currently in development; the *UltraForce* animated series, and *Night Man*—the hour long, live-action, syndicated, TV series set to begin in the Fall. *Night Man* will star Matt McColm (*Knight Rider, St. Elsewhere*, and *The*

MEN IN BLACK

VIDEO VOYEUR

MYSTERY SCIENCE THEATER 3000

Adventures of Briscoe County, Jr.) as the title character.

FOOT SOLDIERS TAKE THE BUS

The wonderful thing about mass transit is you never know who you'll meet. Take Scott Krueger (creator of **The Foot Soldiers**) for example. He ran into Michael Uslan. Well, Michael Uslan and Benjamin Melniker are executive producers, as in Batfilm Productions, Inc., as in those blockbuster *Batman* movies. Krueger and Uslan got to talking and now Krueger has an option-agreement with **The Foot Soldiers** for an animated or prime time TV series. To top that off, Disney is currently looking at one of his other projects, **Alphabet Soups**.

GATTACA

SNEAK PEEK— GATTACA

GATTACA, starring Ethan Hawke, looks to be a hot sci-fi drama Although there is currently some confusion about the release date, **FAN** gives you a first look at the film

FLASH FORWARD

ANASTASIA

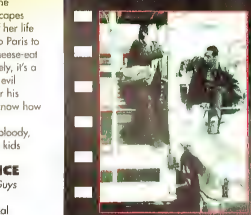
Breed: Animated Communism
Studio: 20th Century Fox
Release: April
Directors: Don Bluth, Gary Goldman
Screenplay: Eric Tuchman, Susan Gauthier, Bruce Graham
The Voices: Meg Ryan, Kelsey Grammer, Angela Lansbury, John Cusack, Bernadette Peters, Christopher Lloyd, Martin Short
Insider Info: Fox's first foray into the wonderful world of...animated features is helmed by the same guys who did *The Secret of NIMH*, *All Dogs Go to Heaven*, and *An American Tale*.
The Lowdown: Ryan stars as the title character of this flick based on the life of the daughter of Russia's last Czar. When her family is killed off in the Russian Revolution, Anastasia escapes without so much as a memory of her life as royalty. So she hits the road to Paris to find herself and hang with the cheese-eating frogs for a while. Unfortunately, it's a hard road to travel, because the evil Rasputin is looking for closure for his curse on her family, and we all know how difficult it is to kill that guy
The Tip: There's nothing like a bloody, violent revolution to entertain the kids

CATS DON'T DANCE

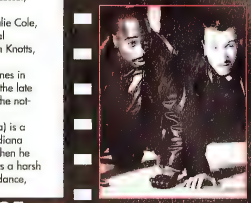
(not to be confused with *Tough Guys Don't Dance*)
Breed: Animated Absurd Political Correctness
Studio: Warner Bros.
Release: March
Director: Mark Dindal
Screenplay: Cliff Ruby, Elana Lesser, Roberts Gannoway
The Voices: Scott Bakula, Natalie Cole, Ashley Peldon, Kathy Najimy, Hal Holbrook, John Rhys-Davies, Don Knotts, George Kennedy
Insider Info: All the dance scenes in the film were choreographed by the late Gene Kelly, and the music is by the not-so-late Randy Newman.
The Lowdown: Danny (Bakula) is a singing and dancing cat from Indiana who dreams of Hollywood. So when he finally gets to Tinsel-Town, he gets a harsh wake-up call: cats don't sing or dance,

SIX DEGREES OF KEVIN BACON GAME

It's a game that's been going around Hollywood and the internet for a couple of years, but now you too can revel in the fun of playing at home. Test your BQ (your Kevin Bacon IQ). Yisee, the theory is that everyone in the movies can be linked by six people (or less) back to Kevin Bacon.
Here, I'll give you an example using me:
1) I went to a KISS concert with Todd McFarlane.
2) John Leguizamo is in McFarlane's new *Spawn* movie.
3) Leguizamo starred with Robert DeNiro in *The Fan*.
4) DeNiro starred with Kevin Bacon in *Sleepers*. Taaa-daaa!!! See, it works. And I only needed to use 4 steps.
Although I doubt I'm actually in the game, it's still fun to play. Roll the dice and select an actor's name and get the number of steps you can use. Then link that actor to Bacon. It's simple, and it's for ages 12 and up, for 2-4 players (or teams).
For fans of this game, check out **FAN** #25, where we'll play the comic version—Six Degrees of Howard The Duck. Unfortunately, I'm really not kidding.



METRO



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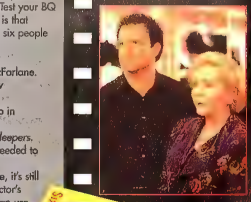


MOTHER

and all the good parts, in fact, go to humans (or humans in cat suits). So Danny bands together with a group of other type-cast animals to show Hollywood that there are opportunities for animals of all species, color, and creed.
The Tip: Doesn't the premise convince you that PETA has got it all wrong?

EXCESS BAGGAGE

Breed: Christopher Walken's Insanity
Studio: Sony/Columbia
Release: April
Director: Marco Brambilla
Screenplay: Mikhaila Max Adams
The Players: Alicia Silverstone, Benicio Del Toro, Christopher Walken
Insider Info: Brambilla also directed *Demolition Man*.
The Lowdown: A woman (Silverstone) wants to get back at her family, so she fakes her own kidnapping. An unsuspecting car thief (Del Toro) gets a trunkload of surprise when he discovers Silverstone stashed in the back. Of course, there's also an ex-Green Beret (Walken) tracking them.
The Tip: "Mommy wouldn't buy me a cell phone! Well, I'll show her...."

FIRE DOWN BELOW

Breed: Seagal Sinks Further Into The Deep End Action
Studio: Warner Bros.
Release: March
Director: Felix Alcala
Screenplay: Jeb Stuart
The Players: Steven Seagal, Magg Helgenberger, Kris Kristofferson, Harry Dean Stanton
Insider Info: When this film was sold to Warner by Columbia, it had a reported budget of $45 million. This movie has no relation to the 1957 Rita Hayworth/Robert Mitchum film of the same name
The Lowdown: Something about some toxic waste conspiracy and Seagal going undercover out in the boonies. Look, it's not like people really see his movies for the plot. Also, keep in mind, this is the first Seagal movie that you can't make a sentence out of by putting the words "Steven Seagal is" in front of the title. Go on, try it.
The Tip: I wish Harry Dean Stanton was my father. It has nothing to do with the movie, but I thought you folks might want to learn a little more about me. I'm sharing here people!

THE SAINT

Breed: Mission Pretty Probable
Studio: Paramount
Release: April
Director: Phillip Noyce
Screenplay: Wesley Strick
The Players: Val Kilmer, Elisabeth Shue
Insider Info: Not only did Roger Moore play the title character in the '60s British TV show, but Louis Hayward, George Sanders, and Hugh Sinclair each played the character in feature films released in the '30s & '40s.
The Lowdown: Super-seductive Simon Templar (Kilmer) finds himself in a post-Cold War Russia saying to himself, "What the hell happened while my movie was in development?" So he takes a gig to steal a female scientist's life work. It's no Red Menace, but it pays the bills. However, as plot contrivances would have it, he must now work with the woman he wronged to stay out of harm's way. Oh, and to top off all that irony, she stole his heart as he stole her life's work. Sigh....
The Tip: You think Roger Moore is slapping his agent, saying "Why the hell didn't I get that part?"

PICTURES THAT MOVE

BEVERLY HILLS NINJA

Sony, R

There are certain, obvious, similarities between *Saturday Night Live* alumni Chris Farley and the late John Belushi. Unfortunately, a flair for comedy isn't one of them. Here Farley throws his weight around as much as possible, playing the fat-guy ninja schtick the best he can: somersaults, beating himself with his own weapons, running into things—and all to no avail. He just doesn't get the subtleties of Belushi's Samauri-schtick, so he attempts to use his considerable girth to bulldoze through it—as a ninja. The infant Haru (Farley) washes ashore and is given refuge at a secret Japanese dojo. All his ninja brothers graduate, but he doesn't quite make the grade. As fate would have it, he is caught in the middle of a counterfeiting ring, and must travel to America to resolve the situation (in this movie ninja are heroes, not assassins). Here he teams up with a bellboy (a grossly misused Chris Rock) and solves some crimes, all under the watchful eye of his brother, Gobei (Robin Shou). This is dull as a martial arts flick, humorless as a comedy, and unwatchable as a movie. Would anyone trade me one John Belushi for two Chris Farleys?

—Benn Ray

METRO

Caravan Pictures, R

You've seen this movie before. You'll predict every major plot development and character trait. But I guarantee you won't mind at all, because Eddie Murphy is back in top form, and *Metro* is an exhilarating adventure, kicking off what's certain to be a new franchise. As Scott Roper, hostage negotiator, Eddie matches wits with the most brutal, cold-blooded villain in recent film history, and although the movie follows the **Action Film Rule Book** to the letter, it squeezes every bit of excitement out of that formula, with a few clever surprises. Rush to see ***Metro*** now. And remember, soon we'll hear those four little words—"Scott Raper is back...."

—Arnold T. Blumberg

BEVERLY HILLS NINJA

GRIDLOCK'D

Gramercy Pictures, R

Vondie Curtis-Hall directed, wrote, and acted in this film, though most people will know

h m from his role as Dr. Hancock on TV's *Chicago Hope*. He's no doctor here, though; he's one bad-ass drug supplier named D Reper who's after Spoon (Tupac Shakur) and Stretch (Tim Roth) for various reasons involving insulting his mother, selling h m a brick disguised as a video camera, and stealing a few ounces of his cocaine. Meanwhile, Spoon's girlfriend (Thandie Newton) is in a coma, something that's caused Stretch and Spoon to try to kick drugs and get into rehab. As they get shuffled through the bureaucracy that is public aid in the '90s, never getting anywhere close to rehab, they're constantly ducking the cops, D-Reper, and their own addiction. But this is just a part of what's going on in *Gridlock'd*. Curtis-Hall has written a dense, compelling movie, which is both darkly comical in the desperate situations it throws its protagonists into and sadly accurate in its depiction of what life is like for a couple of guys trying to kick the habit in the big city. The film is actually made o l the more meaningful by Shakur's recent death, especially during an early scene in which he declares, "I feel like my luck's running out" as the camera lingers on his face and the phrase hangs in the air for many seconds. In all, this is a *Midnight Cowboy* for the '90s

—Christopher Woodward

MOTHER

Paramount, PG-13

After a series of failed relationships, what else can a man do but re-evaluate his problem at its roots—move back home with his mother and figure out where she went wrong. After his second divorce, that's precisely what John (director/star Albert Brooks) does. Beatrice (Debbie Reynolds), his reluctant mother, must then suffer this intrusion for the sake of her son, no matter how embarrassing it may be. And of course, there's his jealous brother (Rob Marrow), who's more successful and even more screwed up, to contend with. The sharp, deadpan wit of Brooks is in flawless form, and Reynolds' return to the screen, after a 27 year absence, is so good, it was well worth the wait. What Brooks and company have managed to craft is not only an insightful look at a mother-son relationship and one of the best female characters in movies in a long time, but the best comedy of the year.

—Benn Ray

BENN'S SHOT IN THE DARK

A lot of critics review movies they've seen, but how many critics have the balls to review a movie they haven't seen? Well, there's one of I know of, and that's me. Every month in ***FAN****, I'll take a s n in the dark at a movie I've never seen. Relax, I'm a professional.*

JACKIE CHAN'S FIRST STRIKE

New Line, PG-13

Jack Chan is not like you or me. His mind works quite differently. Where you or I look at a ladder and think to ourselves, "Uh, that's a ladder," Chan looks at a ladder and thinks to himself "I can beat up a guy 57 different ways with that thing." And that's exactly what he does here. Amazing action sequences that leave us saying, "Oh, that's gonna leave a bruise" (which it probably does), a ton of great stunt work, a lot of fun chop-sockey, but not much in the way of real plot or acting.

EVERYONE SAYS I LOVE YOU

Miramax, R

It's a typical Woody Allen theme: the exploration of love, not the kind of love between a man and a good cigar, but the kind of love between a man and a woman. This time, writer/director/star Allen explores the aspects of love throughout several generations. Unfortunately, it lacks that typical Allen depth, and he knows it. So to compensate for his slightly superficial interpersonal examination, he decides to make a musical. And oddly enough, it works. Sure, it looks exactly like you would expect a Woody Allen musical to look, not lavish production numbers, but small scale, well-crafted performances that reveal possibilities the likes of which the musical genre has never shown before (some of the vocals are, at times a little weak, but that's understandable considering not one of his actors are known for their lovely singing voice). Also, Allen manages, with Drew Barrymore, to achieve a fresh (albeit somewhat retro 1960s) female fashion look he's been trying to recapture ever since Diane Keaton first put on the hat, tie and vest in *Annie Hall*. And typical quality performances from his acting stable, this time including Alan Alda, Lukas Haas, Goldie Hawn, Gabby Hoffman, Natasha Lyonne, Edward Norton, Natalie Portman, Julia Roberts and an especially noteworthy Tim Roth only serve to strengthen the effect of the film.

—Benn Ray

FAN FILM FIFTEEN

	WEEK IN RELEASE	*ESTIMATED GROSS	TOTAL TO DATE
1. **JERRY MAGUIRE** (SONY/TS)	7	$5,318,727	$109,785,743
2. **IN LOVE AND WAR** (HL)	1	$5,489,245	$5,494,725
3. **BEVERLY HILLS NINJA** (SONY/TS)	2	$5,481,640	$18,967,251
4. **MITRO** (BV/TCH)	4	$5,479,213	$18,734,917
5. **EVITA** (BV/HOLL)	5	$5,415,891	$30,465,756
6. **SCREAM** (MIRAMAX)	6	$4,040,199	$64,593,256
7. **THE RELIC** (PARA)	3	$4,008,970	$28,068,537
8. ***FIERCE CREATURES** (UNIV)	1	$3,759,480	$3,759,480
9. **MICHAEL** (NL)	6	$3,130,869	$76,652,206
10. ***ZEUS & ROXANNE** (MGM/UA)	1	$2,755,382	$2,755,382
11. **MOTHER** (PARA)	5	$2,586,424	$8,873,710
12. **THE PEOPLE** **VS. LARRY FLYNT** (BV/TCH)	5	$2,101,914	$15,912,974
13. **THE ENGLISH PATIENT** (MIRAMAX)	11	$1,9[illegible]	$[illegible]
14. **SHINE** (FI)	10	$1,841,744	$12,434,444
15. **JACKIE CHAN'S FIRST STRIKE** (NL)	1	$1,428,829	$12,[illegible]

*opener **Friday-Saturday-Sunday total SOURCE: Exhibitor Relations, Co.

GROUND CONTROL

Welcome to Ground Control, the column **FAN** *dedicates to all the science fiction happenings in the universe. From Spice Worms to Talosians to Daleks, we're the place to look. This month, we give you a sneak peek at what to look for this Spring in both of the Star Trek TV shows, as well as the Superman Animated Series. Plus a whole lot more! So without further delay, let's open the pod bay doors, Hal....*

UPDATE FROM THE 24TH CENTURY

We can't say it enough—in the past two seasons, *Star Trek: Deep Space Nine* has become the best Trek series ever produced and one of the most stylish, well written hours of television we've seen in a long time (Emmy and industry ignorance notwithstanding). The recent episode, "Rapture," in which Sisko experiences visions of Bajor's future, has Best Actor in a Drama written all over it. Coming up in the months ahead, as the fifth season winds down: "For the Uniform," in which Sisko is ordered to hunt down the former Commander Eddington, now a member of the Maquis; a two-part Changeling story that may advance the "coming war with the Dominion" subplot, an ongoing story thread that producer Rick Berman promises will get "much scarier;" the return of the Grand Nagus (Wallace Shawn), as well as Quark and Rom's mother, Ishka (Andrea Martin); and even, possibly, wedding bells for Captain Sisko and the recently returned Kasidy Yates, played by *Larry Sanders* regular Penny Johnson. The bad news—*DS9* may be entering its final year when the sixth season debuts this Fall. Do they seriously expect us to face *Voyager* alone?

Speaking of which, over on *Star Trek: Lost in Space*, the big news is that the Borg, fresh from their silver screen triumph in *First Contact*, may replace the useless Kazon as the ongoing threat to our intrepid little crew. By the time this issue sees print, you will probably have seen "Unity," their first Voyager appearance, directed by Tom Paris himself, Robert Duncan McNeill. The big question is not how Janeway and company will survive the Borg, but rather will the Borg survive *Voyager*? Other episodes will feature the Doctor exploring multiple personalities, further development of the new recurring Vulcan crewmember, Vorik, and a special episode in which Gilligan becomes a living magnet.

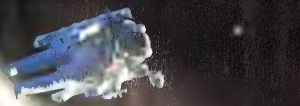
—Arnold T. Blumberg

Some of the DS9 crew on the promenade (above) and real-life couple Kira and Bashir (right)

BEWARE THE BUGS

Starship Troopers is one film you may not have seen much press on yet, or even heard anything about, since it isn't scheduled to open until July 2. But we know you're still curious anyway, so we did some digging. The plot, based upon legendary sci-fi author Robert A. Heinlein's work, concerns a species of huge alien bugs who have declared war on humanity. Earth is, naturally, their target, and our best defense is an elite, futuristic band of soldiers called the Starship Troopers. It's left to them to save the universe from the nasty bugs, who are led by the mammoth Brain Bug, floating high above the planet. The screenplay, by Ed (*Robocop*) Neumeier, is based on Heinlein's work, though how true it stays to the original is still anybody's guess. This is a huge project, however, with the cast including hundreds of extras and some way cool computerized bugs. Also in the cast are Michael Ironside as Ryszack, Jake Busey as Ace, Denise Richards as Carmen Ibenez, and Neil Patrick Harris as Carl Jenkins, a super-intelligent telepath who tries to communicate with the bugs in order to defeat them. Just remember: there was a time when *ID4* sounded hard to imagine as well.

Christopher Woodward



NEWS FLASH FROM METROPOLIS

Due to the success of the *Superman Animated TV Series* on the WB network this year, fans can expect to find the show airing six days a week, Monday through Saturday on WB. What's more, to kick off the new season, look for a primetime World's Finest animated special movie, featuring plenty of guest stars (including the Joker and Harley Quinn) and the first ever TV meeting of the current animated versions of Superman and Batman. Other plans for next season include frequent guest stars popping up in Metropolis faster than a speeding bullet. Look for Flash (voiced by Charlie Schlatter), Dr. Fate (voiced by George del Hoya), Mr. Mxyzptlk (voiced by Gilbert Gottfried), and Bizarro (voiced by Tim Daly, who also voices the Man of Steel himself). Plans also include giving Mr. Mxyzptlk a girlfriend, Miss Gsptlsnz (who will be voiced by the lovely Sandra Bernhard) and giving Supergirl a more active role in the series. With the coming release of the *Steel* live-action movie, Steel (voiced by *Deep Space Nine*'s Michael Dorn) will also develop more of a presence in the animated show as well. No word on whether Superman's costume will change on the show...but let's hope not.

—CW

IT MUST BE FOUND

Many of you who saw *Star Trek: First Contact* in the theaters last Fall saw these words appear on the screen. Similar to the opening titles of 1989's *Batman*, the brief trailer showed a huge metallic object hurtling through space, eventually revealing itself to be the number "5." As eerie New Age music played, the 5 became the "5" in the above tag line, segueing into the title of the film—*The Fifth Element*. The music and the "5" lingered on the screen as it faded to black, capping off one of the most talked-about trailers of the year. There's just one problem—no one seems to know what the film is about...except us. When a New York City cabbie gets caught up in a skiffle between good and evil, he becomes the unlikely hero of a non-apocalyptic future. This story has it all: the eternal struggle of good vs. evil, heroes and villians, love and survival, and lots of special effects. The movie is written and directed by Luc Besson (of *The Professional*) and stars Bruce Willis, Gary Oldman, Ian Holm, Milla Jovovich and Luke Perry—but what exactly is the Fifth Element? What will audiences see when the lights dim in theaters everywhere on May 9? Well, here's a quick glimpse. Stay tuned to Ground Control for the latest on this mystery SF film of 1997.

AIB

Above: Bruce Willis in *Star Trek: First Contact*. Below: Gary Oldman (above, left) and Ian Holm (left) are among the stars in *The Fifth Element* (below).

THE DOCTOR IS OUT...AGAIN

Things seemed a lot more hopeful the same time last year, but now, after a disappointing performance by the highly underrated *Doctor Who* TV movie, which aired last summer on Fox, the Doctor is once more in production limbo. The rights to the series have now officially reverted back to BBC Worldwide, which is reluctant to go on record as to their plans for the Time Lord and his adventures. Everyone seems certain that the Doctor will return soon, but apart from a new set of video releases (of original BBC episodes, including a digitally enhanced, extended version of the classic *Five Doctors* anniversary special) and a batch of original novels featuring the Paul McGann Doctor (reported on previously in **FAN** #21, including the return of the 'pepperpots' from Skaro in *War of the Daleks*), there is precious little to look forward to. Still, this seems to be the series that won't die, thanks mostly to the generations of loyal fans who keep the show and its characters alive, so although the TARDIS has dematerialized once more, it will definitely be back. For now, however, the waiting game begins again....

—ATB

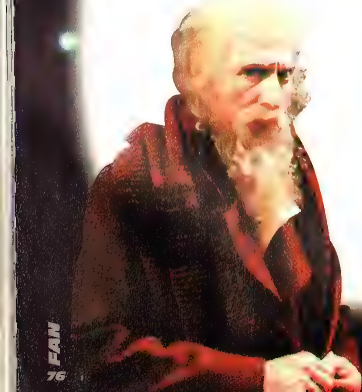
INTERRUPT
STAR TREK
THE NEXT GENERATION
DATA LAUGHING
When 1 Commander Data removed the temporarily insane Q from the Calamarain in 2366, Q awarded him with the gift of laughter.
Nullifies Calamarain OR doubles Data's Head this turn OR retakes one ship controlled by Lore. Returns to Lore and Rogue Borg now follow your directives.

NEW STAR TREK: TNG CARDS FROM DECIPHER

Thanks to the new agreement between Decipher and Paramount Pictures, the collectible card company now has the rights to produce more companion sets to its amazing original **Star Trek: The Next Generation** game. To get things restarted, Decipher will be releasing an **Introductory Two-Player Game**, packaged to give first-time players all they need to get started immediately. The package will include two pre-customized starter decks as well as two expansion packs. Of special note to long-time players, however, this new release will come in two versions. **Edition One** will include three new black-bordered Federation cards—Admiral Picard, Commander Data, and Commander Troi—while **Edition Two** will include three new black-bordered Klingon cards—Mogh, Ja'rod, and Gi'ral. Both editions will include three premium cards you may never have seen—Admiral McCoy, Data Laughing, and Spock. Retailing for around $25 a set, these should become available in March.

Around that same time, collectors can look for booster packs from the first expansion set under Paramount and Decipher's new deal, which will be based upon the recent **Star Trek: First Contact** movie. No word yet on what new cards that set will include, but collectors can bet on more Borg and new vehicles, as seen in the film.

—CW



The Fourth Doctor (Tom Baker), looking every bit of his 749 years.

GET READY FOR THE FAT DOG

Better get ready, a big ol' Fat Dog is moving in and taking no guff about what you think about him or his friends. By the time you read this, all the major networks will be sitting down and deciding what will be on their Fall, 1997 seasons. This includes from what replaces *Roseanne* to what kids will be watching on Saturday mornings. Fresh from their success with Ben Edlund's *The Tick*, Sunbow Entertainment is now taking a shot with another independent comic series, Scott Musgrove's **Fat Dog Mendoza**. Given the state of animation these days, it just might work.

Fat Dog has usually appeared in such compilations as **Dark Horse Presents** and Fantagraphics' **Loose Teeth**. "Fat Dog is an unbridled id," says Musgrove. "He just does something without thinking about it. He's also ageless and the one character his friends look up to. On the other hand, he really hasn't stored up that much wisdom throughout all the years he's lived. He just makes things up as he goes along."

The other main character is Little Costume Buddy. He really looks up to Fat Dog. He's the Richie Cunningham to Fat Dog's Fonz. Every so often Fat Dog pays some kind of lip service moralizing to not hurt his friend."

In the comic, there's a number of other characters in the Fat Dog Universe, including the evil Henry Kissinger and such superheroes as the Whoosh, Pink Tornado, Eardops and Super-Aquatic Afro-American Underwater Woman. As it stands, Musgrove isn't sure which of them will make the transition to the TV series.

That depends on where the show finally winds up," Musgrove admits. "It was in development for CBS for a while, but that's fallen through. Now we're looking at syndication. At, CBS Henry Kissinger wasn't likely to show up, but now he's more likely to. On the other hand, Pink Tornado, being the first unborn superhero, is less likely to show up in syndication. We don't know how independent programmers will take to that. Eardops is a maybe, Super-Aquatic Afro-American Underwater Woman, maybe not."

That's one thing I didn't have to face before since all I've done in the past is comic books. The thing I have to remember is with comic books, people make the choice to buy it and it doesn't necessarily go into everyone's home. TV does go into everyone's home. As such, I'm having to learn a little self-editing there. It all depends on where we finally wind up. If we end up on Saturday mornings, then there will have to be a lot more creative editing. I don't want to talk down to kids, but then again I don't want to do something that isn't appropriate for that situation. I want to avoid doing things that will definitely get nixed before they get to air."

While the decisions over which characters will finally appear continues, several things have been set in stone. The most important being the universe the Fat Dog and his friends live in

"The gang that Fat Dog lives with all hang on the same block," says Musgrove. "Across the street, it's France...literally, it's France, and the Himalayas are caddy corner to this. Fat Dog and his friends can literally visit an entirely different part of the world just by crossing a street on their block. It's a metaphor for modern living where you can get anywhere you want in the blink of an eye. The world is at your fingertips and it's constantly shrinking."

Intrigued? You should be. Over the years that Musgrove's been doing **Fat Dog**, the one thing you can't help but notice is it has the dreamy, surreal atmosphere that can easily be converted into a great cartoon.

Musgrove has been insistent, and Sunbow appears to be going along with him on this, that this atmosphere be maintained in the show wherever it finally lands.

We'll know the final outcome of the series very shortly. In the meantime, keep your eyes open for it in the upcoming Fall announcements.

[COLOSSAL] PICTURES WEBSITE

One of the most anticipated animation websites is finally up. The [Colossal] Pictures website is the home page for the maniacs who have created such animated series as *Aeon Flux* as well as some of the most state-of-the-art commercial animation.

The site includes such areas where every word is a line, demos of some of their best animation, how [Colossal] has realigned the stars to suit its own purposes and a Gen X column by someone named C.C. Bottoms where people can find out where they parked their car (we're not kidding, either).

The address is colossal.com, and one must have Netscape 3.0 or Internet Explorer to fully appreciate the site.

TOYS

NEW SPAWN VARIANTS ARRIVE

McFarlane Toys has issued a new set of Spawn variant figures to select stores throughout the country. In smaller supply, these variants include figures from various, older **Spawn** assortments, all with new painting and/or accessories. The figures to watch for include a new **Redeemer**, a red **Violator II**, a metallic **Vertebreaker**, a dark **Spawn II**, a bright **Ninja Spawn**, a new **The Curse**, and a new **Cosmic Angela**. Look to next month's huge Toy Fair coverage in **FAN** for some big announcements regarding McFarlane's new lines for 1997!

NEW STAR WARS FOR SPRING

Kenner has announced four more figures to be released in March of '97 and slotted into the most recent assortments of Star Wars toys. These new figures are Bib Fortuna, Han Solo in Endor Gear, Emperor Palpatine, and Boba as Slave I Guard. Look for new figures in Shadows of the Empire, Power of the Force, Action Fleet, and Micro Machines assortments.

FIRST LOOK AT FULLY PAINTED ASH FIGURE

Palisades Toys stopped by the FAN offices recently and gave us a first look at their hot new Ash figure. In conjunction with Dynamic Forces, they've painted up a large prototype of the figure, which we thought was something we'd share with our readers as well. Look for the figure to begin appearing in late Spring to [illegible] figure number 2: Ash Long Hair Blue Variant. [illegible] will have [illegible] releasing these. Check this section for future updates and a look at Ash variants as well!

NEW HELLINA FIGURE STRIKES

Skybolt Toyz has announced that an action figure of Lightning Comics' popular vixen-villain, **Hellina**, will ship exclusively to comic book stores this Spring. The six inch **Hellina** figure will be packaged on the card with a detachable cape, telekinetic dagger, and a whip. The figure will be sold individually and in boxes of six figures, including five regular figures plus one variant Hellina per case, with a price around $11 each. Skybolt is also making available a collector's edition **Platinum Hellina**, sold separately for $14.95, which will be limited in production to only 5,000 units.

PROTOTYPE CONTEST

This month in **FAN**, you can win the prototype to the cool new **Hellina** figure! Thanks to the folks at Skybolt Toyz and Lightning Comics, the actual prototype used as the basis for the figure can be yours. Just write your name, address, phone number, and date of birth on a postcard and mail it to **Hellina Figure Contest, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. Deadline for all entries, April 1, 1997.** So get moving.

*No [illegible] necessary. **All entries must be received by April 1, 1997.** All entries become property of Gemstone Publishing, Inc. and cannot be returned. Estimated retail value of prize is $75. All local, state, and Federal taxes will be [illegible] sponsibility of the prize winner. Gemstone Publishing reserves the right to substitute a prize of equal or greater [illegible] value listed above. Gemstone Publishing, Inc. is not responsible for late, lost, mis-routed, or damaged entries. *Void where prohibited, regulated, or restricted by law. Hellina ™ and © 1997 Lightning Comics. [illegible] FAN ™ and © Gemstone Publishing

NEW ANTARCTIC FIGURES OUT SOON

Antarctic has announced their next two releases following the success of their **Warrior Nun Areala** figure this Fall. Scheduled for early Summer release are the **Shotgun Mary** figure and the new **Holy White Warrior Nun Areala**. Additionally, packed in all per case, there will be a variant Shotgun Mary figure, wearing a different costume with different accessories. Like the first **Warrior Nun Areala** figure, these two will be available exclusively in comic book shops and not sold in mass toy or department stores. Antarctic has designed a new backing card for these figures and put even more detail on each one, as you can see in these pre-dial advance shots. Stay tuned to FAM for more details as these and other Antarctic figures become available.

TOY MARKET REPORT

by James Bullock

•RECENT TOYS•

KENNER

•STAR WARS

The biggest buzz in the new toy market surrounds the latest release of **Star Wars POTF 2** figures. Here's the confirmed fact: The new waves of figures (including **Imperial Gunner**, **Tatooine Stormtrooper**, **Greedo**, **R5-D4**, **Hammerhead**, the **Jawas**, **Tusken Raider**, and **Luke Stormtrooper**) have been released on two different cards. The first are identical to the original card backs with the orange stripe diagonally across the front. Only the very first few shipments were produced on this card, with all later issues showing up with green stripes instead of orange. The stunt is working since everyone now "must have" each figure on both cards. Some dealers have priced figures on orange cards, especially **Greedo**, the **Tatooine Stormtroooper**, and **Imperial Gunner**, since they seem to be the toughest to find on the orange card, for up to $100 a piece. Only a few people are rich and/or dumb enough to pay anything close to that. As a rule, all of those which are being made available for sale are commanding an average of $20-$30, depending on the figure. All greshowing up steadily now, so it's coming down. Another variation is already showing up on green carded figures. The first version has a standard picture while the latest versions have foil pictures on the front like the **SOTE** figures. So far neither is scarcer.

Another recent gimmick has been the inclusion of an exclusive Topps promo **Widevision** card in many packages. The **Swoop** and **Speederbike** have both been hit with this as well as several Galoob Micro sets. This is, unfortunately, the only way to get the cards, so look for a full set of the cards to command a decent price (assuming someone rips open all those boxes to put a set together).

MEGAFARLANE TOYS

Although aftermarket sales of **Spawn** figures have been slowly, steadily declining, constant demand is still surging for two particular pieces: **Spawn 50** and the **Red Violator**. **Spawn 50** still demands $150 and will sell at that price, but not a penny higher. **Red Violator** now gets a quick $100 and continues slowly going up. This has been the steeper figure of the line. It could be had for $30-$40 for months after its debut, but in recent months, it has been highly pursued and there are few to go around.

PLAYMATES

•STAR TREK

Playmates has sprung yet another surprise. With no forewarning, two Kay-Bee exclusive 9 inch figures have been released in low quantities for high prices. The figures are **Kirk** and **Spock** in gangster attire. Early reports have them limited to a production run of 5,000 each and, despite the fact that they are in no significant way different from any other 9 inch, the retail is more than double. The figures retail at around $45 a piece. Why so much? They are so limited that anyone with any marketing experience would be an idiot not to predict a total sell out regardless of price. At this point, the sets fetch $175-$200 on the aftermarket, which is what they would command even if the retail was $14.99. Everyone's been turning away from the 5 inch figures in recent months and embracing the 9 inchers because, thanks to **Tapestry Picard** et al, they felt that they might as well collect something which could be complete without having to shell out major bucks. The Kay-Bee pieces will certainly have an effect on this trend.

•NOT SO RECENT TOYS•

KENNER/HASBRO

•BATMAN

Batman Animated still sells very well, although a bit slower than usual. The **Penguin** is still a $90 piece, **Combat Belt Batman** ($40), **Catwoman** ($30), **Riddler** ($40), **Poison Ivy** ($35) and **Robin Dragster** ($350). Many people are looking for loose complete figures and vehicles as well with **Penguin** ($30), **CB Batman** ($15), and the **Dragster** ($125). **Dark Knight** and **Batman Returns** figures and especially vehicles are doing quite well lately. Specifically, vehicles like the **DK Batmobile** ($90), **Batman Returns Batmobile** ($100) and **Batmissile** ($125), **Skyblade** ($65), and **DK Batwing** ($75) sell extremely well. All figures sell well when priced to move. Figures that command top dollar are **Knock-Out Joker** ($75), **Power Wing Batman** ($35), **Thuderwhip Batman** ($35), **BM Returns Penguin** ($45), and the two **Returns Deluxe Electronic** figures which get a quick $75 when available.

•G.I. JOE

A few 3 3/4 inch **G.I. Joe** sales of note include **Zartan** MISB C9+ $140, **Storm Shadow** C9+U $130, **Baroness** C9 $135, **Firefly** C9+U $100, and **Trip Wire** C9 $60. Sales of high-grade sealed or MOC pieces are very brisk. Loose figures sell well when NM, complete, and with file card when priced well. Incomplete figures are a dime a dozen so accessories and file cards sell well by themselves to complete figures.

•NIGHTMARE BEFORE CHRISTMAS

Loose **Nightmare Before Christmas** figures are following the same trend. People gladly pay half of the carded price for figures that are loose, NM and complete. Some even buy figures on rough cards for lower prices and remove the figure. Sales include (of loose NM complete figures) **Sally** ($40), **Mayor** ($40), **Evil Scientist** ($40), **Lock Shock and Barrel** ($65), **Santa** ($80) and **Oogie Boogie** ($80). Carded figure sales have actually slowed a bit unless priced to move or mint perfect.

•TRANSFORMERS

Transformers are doing quite well with loose, complete mint figures selling for top dollar. Loose incomplete pieces and pieces with box but no inserts are quite plentiful and unpopular unless priced to move. Items in sealed, C10 boxes command extremely high dollar as there are very few available in this condition. Recent sales of note include **Hoist** MISB C9+ $90, **Prowl** MISB C9 $140, **Sunstreaker** MISB C9+ $140, **Jetfire** MISB C7+ $135, **Thundercracker** MIB C9 $100, **Ratchet** MISB C10 $115, and **Gnaw** MIB C8+ $60. Loose complete mint sales include **Defensor** ($45), **Menasor** ($55), **Skorpinak** ($75), **Trypticon** ($60), **Metroplex** ($35), **Ultra Magnus** ($25), **Venom** ($25), **Ransack** ($25), **Chop Shop** ($25), **Barrage** ($25), **Kup** ($25), **Blurr** ($25), and **Omega Supreme** ($45).

•NOT AT ALL RECENT TOYS•

KENNER

•INDIANA JONES

Indiana Jones is red hot and everything from loose, junky figures to mint, sealed pieces are selling extremely well. Recent sales include Kenner **Indy** MOC C9+U $250, **Marion** C10U $325, **German Mechanic** C10U $45, **Indy** as German C9U $85, **Convoy Truck** MIB C9 $65, **Map Room** MISB C9+ $55, **Streets of Cairo** MISB C8+ $60 and MISB C9 $70, 12 inch **Indy** loose, NM complete $160, and MISB C9+ $325. Loose NM complete sales include **Belloq** $30, **Indy** $85, **Marion** $150, **Well of Souls** $50, **Streets of Cairo** $25 and the **Convoy Truck** $30.

•STAR WARS

The hottest selling **Star Wars** items for the past month have been loose, NM, complete figures. All figures, even those previously thought of as common, are selling extremely well and for top dollar. Complete figures are becoming a rarity to the point at which the prices are based on how common the accessories are among other figures. Weapons that are common among many figures like the **Han Solo** blaster, the **Stormtrooper** blaster, etc, go individually for about $4 each whereas weapons unique to a figure or two like the **Cloud Car Communicator**, **Tie Pilot** gun, certain **Ewok** staffs, etc, fetch $5-$10 depending on the piece. Among the best selling individual figures are the **Ewoks** especially the final four. Prices on original **Ewoks** include (loose, NM complete) **Teebo** ($12), **Chief Chirpa** ($12), **Logray** ($12), **Wicket** ($18), **Lumat** ($25), **Paploo** ($25), **Warok** ($35), and **Romba** ($35). Some figures that are on the move are the original **Luke** with brown hair ($50), **Luke Bespin**

Chief Chirpa & Wicket from the **Return of the Jedi** line

with brown hair ($25), and all **Power of the Force**. Some recent jumps include **Lando General** ($75), **Luke Battle Poncho** ($65), **A-Wing Pilot** ($50), **Barada** ($45), and **Imperial Dignitary** ($45). Many **POTF** figures like these that go for half price or more when loose are being bought on damaged cards and opened.

Also in top demand are playsets and vehicles in sealed, C9 or better boxes. Values for MISB pieces include **A-Wing** ($700), **Tatooine Skiff** ($700), **Jawa Sandcrawler** in **SW** box ($600) and **ESB** ($650), **Sears Cantina** ($550), **Sonic Landspeeder** ($500), **Cloud City** ($350), **Rebel Command** Center ($300), **Imperial Shuttle** ($350), **Death Star** ($450), and **Sears Jabba Dungeon** ($350). Some sales include **ESB Dewback** MIB $250, **ESB AT-AT** $250, **POTF Imperial Sniper** MOC C9+U $145, **One-Man Sand Skimmer** MOC C9+U $125, 12 back **Death Squad Commander** C9U $200, **Darth Vader** C8+U $225, **Han Solo** small head C9 $425, **ESB IG-88** C9+U $125, **ESB 4-LOM** C9U $135, **POTF Luke Stormtrooper** C9U $375, **POTF AT-AT Driver** C8+ yellow bubble $350 and **POTF Nikto** C9U $240.

TOP 10 RECENT TOYS

10. BOBA FETT W/ HALF CIRCLES
POTF2
$30-$35
This is the only piece which has survived the flood of re-releasing. Leias are down from a one time $50-$75 to $15. Ben has dropped a bit too, and don't even talk about Landos. But the half-circle Fett still commands a strong following.

9. JESSE OWENS NEW STAR WARS
POTF2
$TBA
Slowly trickling in to new assortment less pieces after a varying double-digit lull to just up the pieces. Those who don't want to pay more for the original carded figures should hold the green... with an eventual homecoming.

8. TOYS R' US BATTLE OF THE BULGE DRESS MARINE
G.I. JOE
$40-$45
The African American versions of these figures are the hottest store exclusive pieces so far and are in demand all over.

6. & 7. SPENCER GIFTS SPOCK AND SCOTTY
STMP
$100 EACH
Plastic and not very lovable, although the fine line shirt accented the gold a bit. Look for these to remain large.

4. & 5. NINE INCH KIRK AND SPOCK IN GANGSTER ATTIRE
ST-KAY-BEE EXCLUSIVES
$175-$225 A SET
This pair could be the toy industry Picard on the 9 inch line in two ways. First, they could be the most expensive and, secondly, they could ruin the line among collectors.

3. DOORAK EQUIPPED NEW STEN MAUL
POTF2 NEW ASSORTMENT
$15-$20
The toughest orange-colored figures to find seem to be Grievous, Jabba the Hutt, Stormtrooper, and Imperial Gunner. All listed items are in the most demand.

2. LUKE JEDI (TAN VESTED)
POTF2
$25-$30
More of these have been slowly showing up, but it's still a very hard piece and in great demand.

1. MARTIAN SPY GIRL
MARS ATTACKS
$15-$20 and $30-$40
Available in two versions, 6" and 9" tall, with both of them causing a huge interest among collectors. The line should hold on and these figures will be the glue.

Ben's Geek Corner

THE STORY OF STAR WARS
20th Century Fox Records
1977

It was a long time ago, in this very galaxy, that George Lucas unleashed a monster on an unsuspecting public. *Star Wars*, the hugest licensing machine ever envisioned in the human mind, kicked into a gear that continues to turn at high speed. Celebrating this event, the re-releases of the original movies are hitting screens everywhere with new added footage (woo-hoo, more Muppets!). Couple the original licensing merchandise of 20 years past with the "defunct" form of popular music product (vinyl, and you've got yourself certainly a hot collectible (as everything with the words "Star Wars" on it is), but a cool one as well (as everything that's made out of vinyl is). This album is *"The Story of Star Wars"* as narrated by Roscoe Lee Browne and adopted by E. Jack Kaplan and Cheryl Gard-Wornson and comes complete with a photo booklet so you can relive the images as you hear the story. Now they have these things called VCRs, but in 1977, if you wanted to visit Luke, Leia and Han at your own convenience, this was the best way to do it.

DRASTIC PLASTIC

by Clay Boy

•THE VINYL FRONTIER•

Vinyl model kits are very different from their resin counterparts. For starters, the parts are hollow (not solid), quite flexible, and the kits cost as much as 75% less. So why not buy vinyl? First off, that's called pollution, but there's an even better reason. You won't find a character in vinyl unless it's a bootleg and/or popular (like Horizon's Marvel line or Polar Lights' *Star Wars* kits). It doesn't pay for companies to make vinyl kits of a character unless they're going to sell a LOT of them.

Now that you've bought that vinyl kit at an unbeatable price, you pour all the parts out of the box and all you see are funny rubber tubes shaped like arms and legs. Yes, that's your model, and yes, you're going to make it look like whoever it's supposed to look like. Just follow me...

WEAPONS OF CONSTRUCTION

You're going to need all these things to even attempt to do this right. Kids 12 and under should-n't mess with any of theses things without adult supervision! You can find these items at a local hobby store.

1. Hobby knife (X-Acto with disposable blades)
2. Wet-Dry sandpaper
3. Heavy-duty scissors or pruning shears
4. Super Glue and "kicker" accelerator
5. Putty (Testors, Magic Sculpt or Milliput)
6. A hairdryer
7. Sandrocal railroad plaster (it comes in a milk can)
8. Lacquer-based primer (Floquil Rally-S or Mr. Surfacer)

TRIMMING THE FLASH

Wash all of your parts and examine them. You'll see there's always a flap of vinyl around the rim of each hollow part. This is called "the flash" (not affiliated with DC Comics), and it's normal.

You need to trim off this flash. Look at the instructions before you start to make sure you know where the flash ends and the part begins so you don't cut too much. Take your hair dryer and gently heat the part until you feel it get softer, like a fruit roll-up. Then take your scissors and trim away MOST of the flash. It's easier to cut while it's warm, isn't it?). Don't try to cut it right to line, leave about 1/8" on the part. Now use your X-Acto knife (cutting AWAY from yourself!) and gently trim away the remaining lip of flash. Reheat the parts as necessary.

DON'T GET WARPED

Once you've trimmed all the flash and all the little plugs blocking the vital holes, you may notice that some of the parts look weird. Is your Captain Picard's head a bit squished? Do any of the parts look warped or bent? That's normal and easy to fix. All you have to do is reheat the part with a hairdryer and coax it back it back to its correct shape with your fingers (Beware! That vinyl may be very hot!). When it cools down, it will keep its new shape. To cool it off instantly, you can dip it in cold water (But keep that hair dryer away from the water!)

BUILDING THE KIT

Now test-fit all the parts together before gluing anything. Heat and reshape any parts that don't match up. Next run a thin bead of the super glue around the lip of one part. Carefully smash it to the matching part. Squirt a little bit of kicker on the joint and the glue will harden instantly.

Remember to use all putties, glues, and solutions in a well ventilated area.

MAKING IT HARD

One problem with vinyl kits is that, being rubbery, they tend to sag over time, sometimes even collapsing under their own weight. To prevent such ugliness, you can fill your kit with a reinforcing material. There are several choices, such as plaster, expanding foam, and urethane resin. The basic idea is to assemble the kit but leave one part off, (usually the head) leaving a hole to pour in the material. Then take some plasticene clay and temporarily plug the seams between parts, so nothing comes leaking out. Pour the stuff into the neck and let it fill the figure. The easiest and safest material is plaster.

FILLING THE GAPS

You may notice some gaps between parts. Just take the putty and run a line of it around the gap. If the area has a lot of texture, like Godzilla scales or ape fur, you can scuff the putty a bit before it hardens using a toothpick or a dental tool from the hobby store. After it dries, use wet sandpaper to smooth out any roughness, being careful not to sand away any of the detail!

Lightly paint the kit with a lacquer based primer. Don't use regular auto primer because the solvent attacks the vinyl, and it will stay tacky forever! The primer should reveal gaps and bubbles that will need additional filling.

Now you're ready to paint! We'll tackle the basics next month.

CLAY BOY WANTS TO REVIEW YOUR KITS

The underground is bristling with talented model manufacturers, and Clay Boy is covering the action! To have your kit considered for review in DRASTIC PLASTIC, send a sample casting along with press info and photos to:

CLAY BOY
P.O. Box 242
Lakewood, CA 09714-0242

All submissions become property of Clay Boy and cannot be returned.

ROMANCE
YOU'VE GOT THE FIRST ONE, NOW GET THE REST! THE WILDC.A.T.S: SAVANT GARDE FAN EDITIONS CONTINUE IN FAN #23 & 24! THEY'RE FROM WILDSTORM, AND THEY'RE FREE IN THE POLYBAG WITH...
SAVANT GARDE in
OVERSTREET'S FAN
MYSTERY
& SAVIANT!!
Don't be left out!

PSYCHOTIC reactions

Hear The Music Of Tomorrow Today

ANTICHRIST SUPERSTAR
MARILYN MANSON
Nothing/Interscope

After reaching out and grabbing you by the throat with their last LP, **Smells Like Children**, Marilyn Manson is back and they're bringing the Apocalypse with them! Like the good, little, blood-thirsty fan that I am, I had my hands on the newest CD as soon as it hit record store shelves. Waiting on pins and needles (literally!) for the first song to begin, wickedly titled "Irresponsible Hate Anthem," my mouth hit the floor and my lunchbox fell from my hand! Wow! Pure anger and rage unleashed! It only gets better as frontman Rev. Marilyn Manson weaves an auto-biographical tale of a Wormboy who changes into a beautiful angel, and then finally into the Antichrist Superstar. Like the lyrics, the music is equally as powerful. Especially on "1996," which begins with the one of my favorite lines—"Light a candle for the sinners/set the world on firel," and "The Reflecting God." I'm ready for the Apocalypse; I've got my lunchbox and I'm well-armed!

—Jennifer Unglesbee

EMANCIPATION
THE ARTIST FORMERLY KNOWN AS PRINCE
NPG Records

What happens to a recording artist who sells millions of well-deserved albums then bombs for the next decade? Well, he did do a couple of throw-away soundtracks, some lame ego rock/funk and even changed his name to a symbol. Who does one blame for these lackluster sales and performances? "TAFKAP" did the only thing possible, he blamed the real culprits, his record company. Now, thank god, he's free at last...or free at least. The emancipated one is trying to dig up his wonder years in this 3 CD debut on his own company, NPG. What he has put out is a stab in the dark at making a good record. Instead of two or three good songs out of 12, it's six or seven good songs out of 36. He's on the right track with the funk/soul/rock/folk styles he's delivering here. In fact, this is the best Prince (oops! but who is he kidding?) record I've heard since **Sign o' the Times**. Emancipated? Yes. Anticipated? No.

—S. Leonard Hedeen

PRE-MILLENNIUM TENSION
TRICKY
Island

Menacing, brooding and paranoid, this is the music that's been lurking in industrial's unconscious for the last eight years. Ever since Trent Reznor made it ok to wear your anguish on your sleeve and then smear it all over a CD, there's been something just a little darker back there, biding its time, waiting for its day. And Tricky has brought it to light. Where Nine Inch Nails is a slap in the brain, on **Pre-Millennium Tension**, Tricky is a slow, threatening growl invading your consciousness until you succumb. Laying down sampled and synthesized foundations, Tricky and his many guest vocalists riff over them like Miles Davis over a Bill Evans accompaniment. The music on **Pre-Millennium Tension**, in fact, though obviously industrial-based, owes more a debt to jazz in its structures than any other musical form. It's haunting because it seems easy to follow where it's moving, but then the vocals rise at you, constantly threatening to tear from their leashes, as best heard in "Tricky Kid" and "Vent." Tricky is making what will be seen as the most ground-breaking music of this decade—it accurately reflects the mood of the age.

—Christopher Woodward

RIDE THE FADER
CHAVEZ
Matador

After last year's expected and feeling **Gone Glimmering** left me with a rather disappointed feeling, I was not looking forward to this year's model. Matt Sweeny (hot off a run with Guided by Voices and formerly of indie losers Skunk), James Lo (at one time the hottest drummer in the indie world with Live Skull in 1986) and Clay Tarver (ex Bullet LaVolta) and Scottie (the bassist) have released a very New York City LP. It has a sound like an early Sonic Youth mixed up with Cheap Trick with a chemistry degree—primal yet smart. I'm only hoping that there in this NYC groove they don't get beaten up and left looking for their wallets.

—S. Leonard Hedeen

SPIDERS
SPACE
Gut Records

The British are at it again, attempting to undermine American rock-n-roll with their whiny/breathy vocals, faceless rehashes, and synthesizers. They did it back in the '80s and New Wave was the result. Do we really want that to happen again? Well, in the midst of all this cheese noise comes Space, a band that does n't quite get what made Ziggy Stardust era Bowie, T. Rex, and others so cool, and instead replaces that with ska—hopped up white boy reggae. Unfortunately, underneath the droning rhythms ("duh, it's got a good beat, I can dance to it, these guys are cool") is lurking great songwriting potential, if the band can just ditch that flavor of the month feel. Songs like "Female of the Species" reek of genius—a mix of calypso, early '60s space-age pop and hip-hop. Peppered throughout, Mexican horns, surf guitars, and stray rap record scratches rise and fall as do occasional moments of intelligence. Yet these Spiders remain caught in a musical web of their own weaving, along with the carcasses of Haircut 100, ABC, Roman Holiday, Duran Duran, and even the Stone Roses

—Benn R

THE SHORT SET

WIPEOUT XL/VARIOUS ARTISTS/Virgin Records

Spin it or not, they keep telling us that this is the sound of the future...and the future sounds pretty darn good. Obviously this is a gimmick record; it is the "soundtrack" for a Sony Playstation game, a cool game, for a video game none-the less. Beyond all that, this disc serves as an excellent sampler of what's currently hot there in electronic music, a genre gaining more and more momentum almost daily. It's a genre that, at its core, I had never paid much attention to; I was always more interested in the various off-shoots. A genre I knew little about until I played the game, dug the sounds, and bought the disc... not simple for your money (you get 75+ (minutes that is; for the slower ones out there that thought I meant 75 tracks—nothing to be embarrassed about) of cool beats, cool sounds, and hype vibes. You get that cool Prodigy song "Firestarter" without the irritating vocals, a dab of The Future Sound of London, The Chemical Brothers, and more. I'm not saying Electronic music is the be-all and end-all, but new forms of music are always interesting, especially when you get a smattering of different sounds on one disc.

—J. Patrick Rybandt

FAKE CAN BE JUST AS GOOD
MONDE REDHEAD
Touch and Go Records
★★1/2
The first track opens up like Servatron, and that ain't no good! Fortunately they move out of that "geek-rock" opener into an interesting album that's often noisy but turns surprisingly delicate and low-key on songs like "Bipolar" and "Ego Maniac Kid."

—JPR

EIGHTH
SEVENTH DREAM DAY
Thrill Jockey Records
★★1/2
Mostly mellow sounds turn into mostly mellow songs and that all equals mostly mellow vibes. Put together by John McEntire of Tortoise and it shows.

—JPR

SNOWMAN
ENGINE 88
Caroline Records
★★
Not quite as chunky as Super Chunk, Engine 88 punches it's way through these 13 songs with a refreshing sense of sincerity

—BR

MY DAUGHTER THE BROAD
FROGS
Matador
★★★
Wisconsin has never been sicker. Axing from an infatuation with Jerry's Kids and host of other non-mentionable, over-the-top problems, the Frogs have decided to torture us with these situations in lo-fi pop songs. Now, Billy Corgan loves these guys and look how far he's gotten. I'll stay on my own lillypad and suggest these guys get hobbies.

—SLH

KEPONE
KEPONE
Quarterstick Records
★★★
Noisy, bratty, and edgy post-punk to the point of being punk. Does that make sense?

—JPR

ROCKETSHIP TO CANADA
NOT REBECCA
Johanns Face Records
★★★
Not Rebecca, not even a girl in the band, but clearly not bad (in a poppy-punk-basement sort of way). Although it's unclear why they would want to go to Canada

—BR

"WE TOLD YOU NOT TO CROSS US..."
THE REVELATORS
Crypt Records
★★★★
A raucous punkabilly band that is out to kick your ass because you crossed them. Well, they gave you fair warning. You should really cross them more often.

—BR

CALL THE DOCTOR
SLEATER-KINNEY
Chainsaw
★★★
These three rocking ladies, without the low-end bass player cramping their style, buzz and howl. Letting it rip, feeling bad about themselves and generally just getting it on are the fare today at the Sleater-Kinney Cafe. I'm on a L7YearBabesinBikini's diet

SLH

BILLYTATED
STARFISH
Trance Syndicate Records
★★
Sparse, ponderous, and sometimes overly-indulgent (the opener, "Canada" is an 8+ feedback/cymbal build), with some rockin' bright spots like the title track.

—JPR

A CONSCIENCE LEFT TO STRUGGLE WITH POCKETS FULL OF RUST
THE STRIKE
Johanns Face Records
★★★
The Strike makes contact with Vespa-Mod-punk and raunchy Shane McGowan-esque vocals.

—BR

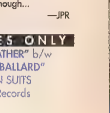
SATURDAY NIGHT AT THE ATOMIC FREEWAY
30 AMP FUSE
Dedicated
★★★1/2
Screw Green Day, these guys have about 29 more amps. This Knoxville trio remembers Husker Du, and remembers them well.

—BR

BROAD-CASTER
TRIPLEFASTACTION
Capitol
★★
For everybody who wants to know what Don Fleming (Gumball/Ball/Velvet Monkeys) has been up to, well all three of you can rest assured. He's a big shot record producer twiddling the knobs for a bunch of rocking hayseeds called Triplefastaction. They're not three times better/faster/acting than your average joes, but they do all right playing loud and poppy. With Fleming behind them, they'll go as far as Gumball. See ya in the bargain bin!

—SLH

VIOLENT WORLD: A TRIBUTE TO THE MISFITS
Various Artists
Caroline
★★1/2
The tribute album is always a roll of the die, and while the original almost always sounds better than the cover, there is some decent material here. If you're a poor Misfits fan, you can live without this; if you got a little cash to burn though...



—JPR

SINGLES ONLY

"CANCER FATHER" b/w **"VISUALIZE BALLARD"**
THE ACTION SUITS
Man's Ruin Records
★★★
As this band continues to grow, the sweet '60s pop-stylings are slowly starting to be replaced with effects and studio tricks. Fortunately, they haven't yet overwhelmed the better aspects.

—BR

KEY ★ What the hell were you thinking? ★★ You could've done worse. ★★★ Solid choice, nothing to be embarrassed about. ★★★★ You're definitely in the know. ★★★★★ Play this for friends and they'll consider you a music guru.

CARD SHARK

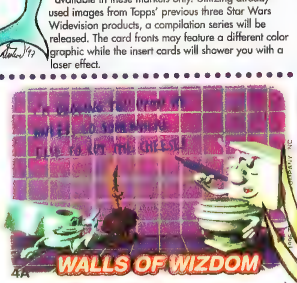
by MAX GOTTFRIED

STAR WARS UPDATE

With the belated arrival of **Star Wars: Shadows of the Empire** from Topps, the release of **Star Wars 3-D** has been pushed to February. This landmark edition features the 3-Di process with multi-levels or imagery. This 63-card set is comprised of all-new images with each pack containing one Multi-Motion card. However, only one Multi-Motion chase card is inserted in each box depicting the infamous Death Star. What's unusual is the addition of one of three Star Wars Trilogy Special Edition promo cards inserted in each box. And attention K-Mart shoppers and those of other mass merchants: a *Star Wars* Widevision card series will be available in these markets only. Utilizing already-used images from Topps' previous three Star Wars Widevision products, a compilation series will be released. The card fronts may feature a different color graphic while the insert cards will shower you with a laser effect.

OH BOYO, HERE COMES MORE ROYO

The main fantasy painter from Spain is the subject of another Comic Images series this month. Having the distinction of three previous card sets, this marks the fourth for Luis Royo. The 72 card series titled **Royo: Secret Desires** is based on his recently published book, **Secrets**. Go figure. This amigo is in a league of this own when it comes to fantasy and Sci-Fi art. With an international list of published works on books, albums, magazines and comics, Royo is a champion. On the backs of each card, Royo throws in his two cents worth by commenting on each painting. Thick 24 point stock gives these cards even further distinction. Bonus cards include 500 authentic Royo Autograph cards and six Omni-Chrome cards randomly inserted.



BLAME IT ON THE FAMILY DOG

A unique test product by Topps has surfaced in a selected location in the Northeastern United States. **Bathroom Buddies** is a sticker set with obvious similarities to the **Garbage Pail Kids** series of the 1980s. Two 22 scatological sticker sets make up the assortments with 5 cards per pack. The fronts have cartoony characters cavorting on the toilet while the rears have riotous "Walls of Wisdom" sayings or a puzzle piece of "Virtual Virgil." They're gross. They're disgusting. They're also hilarious. I sure hope Topps releases these stinkers...er, *stickers* nationwide.

FLEER FLOWS ON

Despite Marvel's monetary woes, assurances were sent to Fleer employees that all projects will continue as planned. March will see the release of **X-Men with Tattoos**, priced at .99 cents a pack and, similar to the **Batman/Superman** Action Packs product, geared to the younger collector. March also roars in with **Star Trek: The Next Generation Episodes VI**. This perpetuates the established **Star Trek** card series, continuing it unimpeded.

STILL ALIVE & FEELIN' FINE

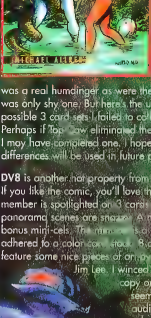
In today's uncertain card climate, you're never quite sure when somebody might close up shop. After weeks of failed attempts to contact the Krome Productions headquarters, I'm happy to report that Krome is alive and well, thank you. The chromium card manufacturer had simply moved. What's more, Krome has assured me that future promo cards scheduled include **Betty Boop II**, **Lethal Strike** (London Night) and **Evil Ernie—Master of Annihilation**.

UPPER DECK HOLDS MEDIA SUMMIT IN NEW YORK

The president of the Upper Deck Company, Brian Burr, held a media-only meeting at New York's All-Star Cafe in mid-December. This summit was meant to ascertain what was going on in the hobby and what can be done to improve it. Among the consensus was that price guides are a detriment to consumer purchasing power and create a false sense of financial security. The Card Shark raised the issue of different price point products. If a younger consumer is aware of a super premium product, why would he want the more economical product? Also if someone's got 5 bucks in their pocket and a choice between a pack of premium cards and lunch at Mickey D's, guess who loses? (Hint: it's not the stomach) While Upper Deck concentrates on the sports industry, I urged their expansion into quality non-sports cards. Of course, caution is the key, seeing how their Valiant cards were a dud and Congo was such a bomb at the box office that it dragged the cards down with it. One distinction can't be disputed: the groundbreaking printing technology used by Upper Deck is unparalleled. I wish more non-sports card companies could employ radical die cutting such as **Lord Stanley's Heroes** Chase cards (NHL '96) or An Amazing Great Insert (MLB '97), featuring full color printing and foil stamping on a wood stock with a translucent cel image. Wow! Their **Game Jersey** card contains an actual piece of a game jersey worn by a player. Okay, maybe a piece of Frank Miller's shorts is a bit much, but how about some pencil shavings used in creating his **Sin City** comic or a redemption card for one of Alex Ross' brushes?

Market Report from the Shark Tank

The Wizard of Oz from Two Cards is a fun nostalgia trip. Two 72 card sets were assembled from my box of 30 packs. The cards are primarily in full color, but I was partial to those in glorious black & white. The inclusion of 2 cuts of 6 chromium chase cards featuring classic Oz movie posters was neat. But the real bonus was an actual mini-binder, custom printed with Dorothy and company, inserted in the box of cards. This binder neatly houses one of the 72 card sets, along with all the chase cards—a very nice touch from the up-and-coming Dua Cards.



Witchblade was Top Cow Productions' first venture into trading cards. It appears they have some bugs to work out. The artwork is some of the best produced from one of the West Coast studios. The triptychs (3 images making 1) were electric. The guest artist contributions by Mike Allred and Geoff Darrow were superb. The bonus thermographic autograph card was a real humdinger as were the 9 foil-puzzle cards. I was only shy one. But here's the ugly part. Out of a possible 3 card sets I failed to collate even one set. Perhaps if Top Cow eliminated the gold foil parallel cards, I may have completed one. I hope further graphic differences will be used in future parallel releases.

DV8 is another hot property from WildStorm Productions. If you like the comic, you'll love this set. Each DV8 member is spotlighted on 3 cards and the 5 card group panorama scenes are sweet. A nice touch were the 9 bonus mini-cels. The remainder is a full color printed acetate adhered to a color cel stock. 8 oversized chase cards feature some nice pieces of art by Liberaiore, Fabry, and Jim Lee. I winced a little when I read the copy on the reverse, which seems slated to a teen-age audience. My favorite card is the 'shark' by Paulo Parente. Need you ask why?

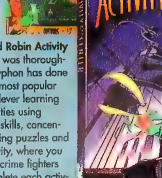
A special acknowledgment goes to Kate Travalino who tirelessly aided the Card Shark with vital information during her tenure at Fleer/SkyBox. Without the timely support provided by Kate, I could not adequately accomplish the Card Shark column.

MEGABYTE ME

ADVENTURES OF BATMAN AND ROBIN ACTIVITY CENTER

GRYPHON

(PC OR MAC)



For those of us with kids, the last thing any of us want is for them to spend hours on end playing video games. Well, I've changed my mind. After receiving a copy of the **Batman and Robin Activity Center** from Gryphon, I was thoroughly impressed. What Gryphon has done is combined two of the most popular comic characters with clever learning activities. This has activities using chemistry, mathematics skills, concentration skills, unscrambling puzzles and there's even an art activity, where you can paint your favorite crime fighters or villains. As you complete each activity, you're given clues to help Batman capture the villains and put them in Arkham Asylum. There are three skill levels to choose from to provide your child (come on, you know it's going to be you spending hours playing this game, especially after your five year-old kicks your butt as mine did to me) with hours of learning fun. And let's face it, how often can you say those two words (learning and fun) in the same sentence these days? My hat goes off to Gryphon for a job well done! I can't wait for their next title—"Superman." If more companies followed Gryphon's example, then we would never have to ask "Why can't Johnny read?" This would make an excellent addition to every school curriculum.

—Todd Hoffer

Cd-Rom Comics

INVERSE INK (PC OR MAC)

Does anyone remember the movie *Big* with Tom Hanks? Do you remember the idea he had at the end of the movie for an electronic comic book? Well Inverse Ink is almost there. With 8 different titles ranging from Aquaman to the Tick, Inverse has captured that idea and made it a reality. Granted, you still need a computer, but these are the best CD-Rom comics I have seen yet. Inverse has taken episodes from some of your favorite cartoons and turned them into a CD-Rom comic. Every page is filled with various hot spots and full motion cartoon animation. The autoplay option is really great if you want to enjoy the book uninterrupted, or your can use the manual mode and click on each individual panel. Each one of the eight titles I've looked at has been the most fun I've had reading comic books in a long time. Could this be the end for the printed comic book? I don't think so. But, what Inverse Ink has done with these titles should be a welcome addition to anyone's comic collection. Who knows, maybe one day we'll be printing a price guide on CD-Rom comics. Here is a list of the titles I feel you'll get the most enjoyment out of: For you superhero fans there's **Aquaman: War of the Water Worlds, Batman: Partners in Peril, Superboy: Spies from Outer Space, Superman: The Mysterious Mr. Mist**, and my favorite **The Tick vs The Uncommon Cold**. For the younger members, there is also **Eek! Stravaganza: The EeX Files, Life with Louie: Lake Winnibigoshish**, and **Bobby's World: One Clump or Two**.

—Todd Hoffer

TITANIC: ADVENTURE OUT OF TIME CYBERFLIX/ GTE ENTERTAINMENT

(PC AND MAC)

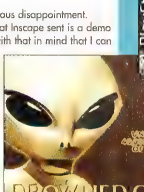
Are you ready for a little intrigue and espionage? Well grab your life preserver cause we're going DOWN! Maybe I'm getting a little ahead of myself here. Join me and Cyberflix for a journey through time and history aboard the H.M.S. Titanic. I know by now you've heard all the stories about an iceberg, but now I know there was something other than a giant ice cube that put this lady down. Cyberflix has created a scenario of what could have happened to this great ship. The way it goes, you are a retired British secret service agent whose career ended with one unsolved case, the sinking of the Titanic. Suddenly, there's a bomb blast and you are on this fateful ship's last voyage. As you race against the clock to stop this tragedy, you interact with various members of the ship's crew and passengers while trying to uncover clues that will help you in your mission. Cyberflix has done an amazing job of recreating the Titanic down to the last detail. This is by far the best work they have done to date. I'm not going to spoil this game by giving anything away, so that means you'll need to pick up a copy for yourself. Titanic comes in PC or MAC versions and should give you hours of enjoyment. Remember—you're playing against the clock, so don't waste any time.

—Todd Hoffer

DROWNED GOD CONSPIRACY OF THE AGES INSCAPE

(FOR THE PC)

What a fabulous game and what a fabulous disappointment. That's right, you heard me...it's both. What Inscape sent is a demo with problems. Lots of problems. So it's with that in mind that I can still tell you to go out and pick up the mainstream release—on a couple of conditions: 1) you have a lot of patience and 2) that you know a good conspiracy when you see one.



Drowned God fuses all paranoid/conspiracy into one cool-looking package. Spread out over three discs (of which I only got through the first because of technical difficulties), **DG** takes you on a quest for the ultimate truth. A quest, on the first leg of your journey, for the Holy Grail. On the way you use Stonehenge to transport you to the last days of the Crusades, where you learn the truth behind King Arthur's demise (think aliens). Nothing is above suspicion. The gameplay helps you out through your initial travels, and without it you'd be up the f#$@in' creek, as difficulty is compounded with each and every test you undertake. The graphics and sound are great, and the subject matter puts all the pieces together. It'll be a long journey but one full of possible insight. Watch the skies!

—J. Patrick Rybandt

DESTINY INTERACTIVE MAGIC

(FOR PC)

Have you ever had a GOD complex? Do feel you should be running the government? Do you think that it's your DESTINY to rule the world?!! Well, have I got a game for you. **Destiny**, from Interactive Magic lets all of you GOD wannabe's do just that. There are numerous scenarios you can choose from. You can start you reign in the Stone Age or start off in the Space Age. You control what leadership, and even what religion, your little world will have. But, with great power comes great responsibility (where have I heard this before). You'll have to deal with starvation, homelessness, unemployment and, my personal favorite, WAR! Interactive Magic excels at producing strategy games and this one is no exception. Don't just sit there, get off your butt and TAKE hold of your own DESTINY!!

—Todd Hoffer

COOL BOARDERS

PLAYSTATION (SONY)

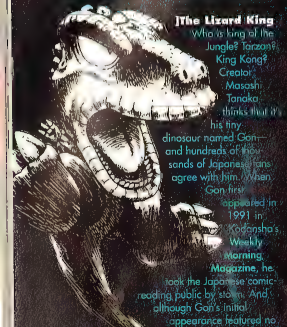
Whenever I bite into a York Peppermint Patty, I feel like shredding the snow covered mountains on my b#$chin' snowboard and—wait a minute here, this ain't no candy bar commercial! Sorry about that. **Cool Boarders** is a new release from Sony that will have you rippin' air in your living room. Here's the challenge: beat the Official Time and Trick scores. The payoff: you get access to some really gnarly new boards that'll have you doin' some burly tricks. And hey, if you can like beat the top rankings, you like get to shred up some totally cool new tracks. Two different views add to the excitement, choose either chase or boarder's view. What a rush that last one is. Turn flips or grab your board and spin—there's just all kinds of cool tricks you can do. Oh, watch out for those killer cliffs, man, 'cause it's a long way down. This is as close to a snowboard as I want to come. Just give me a big cup of hot chocolate, a glowing fire, and a few snow bunnies, and I'm set!

—Todd Hoffer

MANGA

LIONS, TIGERS AND BEARS? NO PROBLEM

ANIME



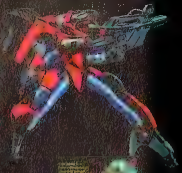
The Lizard King

Who is king of the Jungle? Tarzan? King Kong? Creator Masashi Tanaka thinks that it's his tiny dinosaur named Gon—and hundreds of thousands of Japanese fans agree with him. When Gon first appeared in 1991 in Kodansha's Weekly Morning Magazine, he took the Japanese comic-reading public by storm. And although Gon's initial appearance featured no cover exposure for the character, paperback volumes reprinting Gon's adventures have sold more than 2,500,000 copies—double the total circulation

of fans have already read the stories in their original magazine appearances.

Tanaka had been working at **Weekly Morning Magazine** as a manga writer since 1985. Of his previous works (**Ushi** (1985), **X-Adventure** (1988) and **Unidentified Prince Object** (1990)), none enjoyed the success experienced by the humorous and funny little dinosaur.

Tanaka is perhaps a writer who enjoys his ability as an artist with his pen (Gon is so gifted that Gon's tales can be told without dialogue or captions—the actions and expressions of Gon and the rest of Tanaka's wildlife cast are all that's needed to convey each story's inner meaning. Tanaka painstakingly works alone, without assistants, to produce every page—a process that takes days to complete, and yields a finished work unfortunately no more than four times a year. Tanaka successfully transplants a realistically detailed, yet much smaller dinosaur into a variety of startlingly realistic locales populated by equally realistic indigenous species. The four volumes produced by Parasol to date are **Gon**, **Gon Again!**, **Here Today, Gon Tomorrow!**, and **Going Going Gon!**. Gon is, without a doubt, the best manga I have ever read! At $5.95 a pop, they're a bargain, so pick them up and see for yourself!



GO NAGAI'S HANAPPE BAZOOKA

From the man who brought you *Devilman* comes another exciting tale of the unreal. *Hanappe Bazooka* is the story of a not so-average Japanese high school student who, when he's not watching dirty videos or fantasizing about the girls in school, spends most of his time fighting for the vicious street gang whose favorite hobby is beating him up.

Then all his changes one night when he's sent to another dimensional dimension where he's transformed into the Hanappe Bazooka, the ultimate weapon in sexual warfare—in Hanappe's very words, a semi-cute girl, they can turn his house and entire neighborhood into a dimensional proving ground for all their strange friends. Moreover, on the Dimension they arrive, Hanappe gets strange and arguably useful powers.

Now armed with an index finger capable of both killing and driving women into a mad, sexual frenzy, newly named the Hanappe

Banpaku, Hanappe is forced to go on the run to avoid both the police and all the senior citizens he's accidentally enrolled with a lustful passions for him.

Hanappe Bazooka contains graphic violence, nudity, sexy, extremely adult situations, and lots of very gross jokes involving bodily functions. This is definitely NOT for the young or the young at heart. The love/lust function scenes are completely unnecessary, however the film is very funny and worth a view.

SOL BIANCA 2

Voted 1993's best original animation by fans from across North America by the Society for Promotion of Japanese Animation Awards at Anime Expo 1993, *Sol Bianca* stole our hearts as well as everything else across the galaxy. Or so it seemed. Now those buccaneering battlemaids, the all-female crew of the interstellar pirate ship Sol Bianca are back, and this time they've got their hearts set on a treasure chest filled with Prisha, an almost mystical and ridiculously valuable rare element with properties that defy the laws of physics.

Between cold-blooded cutthroat Gomez and his pack of bloodthirsty henchmen and the mysterious Yuri Shibata and the galactic police, poor Jammy, Reb, April, May and June really have their work cut out for them. And to make matters even worse, an infestation of robot worms has attacked the Sol Bianca's intelligent computer G.

The film has everything any action-crazy fan could ask for: a ruthless, commando assault on a luxury star liner, a reckless rampage by Jammy and more dynamic action, chase sequences, and gunfights than you can shake a stick at. *Sol Bianca 2* is a worthy sequel that is perhaps even better than the original.

By Jason E. Topolosky

PLAY GAMES?

by Steve Fritz

IQ OVERPOWER OUT

One of the coolest factors of the **Marvel OverPower IQ** expansion cards, the latest twist to the game, is what Fleer calls the "Inherent Ability" factor. It gives a number of the revamped characters abilities none of their counter-parts have. For example, The Kingpin can play Teamwork cards from reserve, making him a particularly lethal adversary. The revamped Sue Storm provides +2 to any venture. The Hulk doesn't get any Inherent Ability, but he has an 8 Strength and a 6 Intellect rating, 3 Fighting and 1 Energy (and some really wicked specials), so one could say Dr. Bruce doesn't need it.

So, in essence, you can have a lot of fun causing trouble for a number of Marvel-ites with 70 revamped characters as well as the 8 new characters (which are Emma Frost, Forge, Nick Fury, Green Goblin, Kitty Pryde, Henry Pym, Wilson Fisk and—about darn time—The Red Skull).

Head **OverPower** guy Steve Domzalski reports the next major **OverPower** expansion will be **Justice League**. If getting the likes of Green Lantern, Wonder Woman and the Flash doesn't whet your whistle, Fleer will be introducing a new set of cards called **Tactics** that intensifies the various characters' teamwork abilities.

Let's use Hulk to illustrate a **Tactics** card. Yeah, he's a monster when it comes to his Strength and Intellect, but he ain't much of a fighter. A **Tactic** card would require the character in question to have a certain base requirement (let's say a minimum Strength rating of 6) and an available teammate who can throw a 4 or greater energy blast. The benefit is the Hulk gets to throw a 5 Fighting attack combined with a 4 energy for a total hit of 9. If the 9 fighting energy isn't harmful enough, remember that under normal circumstances ol' Bruce can only throw a 3 Fighting. Now imagine what you can do when you combine the likes of Superman and Batman (who complement each other beautifully). **Justice League OverPower** and the **Tactics** cards should be available by the time you read this.

After that, the next **OverPower** set will be called **Monumental OverPower** and will introduce famous landmarks such as the Baxter Building and Avenger's Mansion to the game. These buildings serve two functions, actual battle sites that favor certain characters in combat (like do you really want to take on the X-Men at Xavier's school?) as well as serve as HQ's for a number of lesser teams in the Marvel Universe such as the Morlocks, Hand, Alpha Flight, New Warriors, Inhumans and Hydra.

The way Domzalski put it, a character like Puck doesn't have enough going for him to rate the full **OverPower** treatment. On the other hand, if you put Puck in with his teammates Guardian, Shaman, etc., then you have enough to work with. **Monumental OverPower** should hit the market in late March/early April.

After that, the next major **OverPower** expansion will be the previously announced **CrossOverPower**, which will be chock full of characters that aren't in either the Marvel or DC Universes. More on that when it's the appropriate time.

TWO CARD SETS FROM WILDSTORM THIS MARCH

WildStorm Productions announced it will be producing two different card sets this March; one trading card, the other gaming, with both offering things gaming fans will find interesting.

When WildStorm releases its **Gen13 Classic Trading Cards**, it will feature nine chase cards that can be played in the **WildStorms** CCG game. The **Gen13** chase cards also serve as a preview of the next CCG expansion due out in April.

The other March release will be a new card game WildStorm is doing in conjunction with Avimages, a set of game designers out of France. Called **Deus**, the game features many of

the classic gods of yore. The object is to bluff your opponent regarding your divine powers. Artists include Brett Booth, Jim Lee, Trevor Scott and a number of other well-known names from the WS stable.

"Deus is a fun game to play and an easy one to learn" says WS VP Ted Adams. "It was originally intended for sale in France, but when we saw the finished game, with all the great WildStorm

DEADLANDS SELLS OUT

Pinnacle Entertainment reported it has sold through its first run of its **Deadlands RPG** base book. The company produced 6,000 softcover and 1,000 hardcover editions. Second editions for both are out now.

In the meantime, Pinnacle reports that the **Deadlands RPG** expansion **Marshal Law**, its GM's screen and adventure book, and its **Weird Wailin'** soundtrack CD are still in stock. So is **Perdition's Daughter: Dime Novel #1**, the first fiction adaptation. **The Quick** and the **Dead: A Walk Through the Deadlands**, Pinnacle's deluxe hardcover worldbook also just came out.

Besides the main rule book, Pinnacle is also going to make miniatures and T-shirts based on the game.

PINNACLE GETS WILD

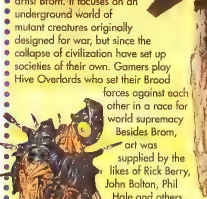
Pinnacle Entertainment Group, Inc., announced it has reached an agreement with WildStorm Productions to produce a role playing game based upon WildStorm's best-selling comic book characters. Matt Forbeck, one of the game designers behind the **WildStorms** CCG, will be working on the new RPG

Currently slated for a release in the second quarter of 1997, the **WildStorm** RPG concentrates on the WildStorm corner of the Image Universe, including all of the characters that fans have come to know and love. The main book features the WildC.A.T.S with plenty of sourcebooks based on WildStorm's other comic book titles to follow soon after. WildStorm VP Jeff Mariotte also reports the book will include approximately 75% new art from his studio. It will be published and distributed by WildStorm.

FPG BROODS IN MARCH

FPG will start shipping its **Dark Ages: The Brood** CCG this March. It was originally set to ship this December, but was delayed when the printer FPG was using, Champs, went out of business earlier this year.

Anyway, **The Brood** is the standalone expansion set based on the **Dark Ages** Universe created by fantasy artist Brom. It focuses on an underground world of mutant creatures originally designed for war, but since the collapse of civilization have set up societies of their own. Gamers play Hive Overlords who set their Brood forces against each other in a race for world supremacy



Besides Brom, art was supplied by the likes of Rick Berry, John Bolton, Phil Hale and others.

The 225-card set will be sold in 10-card boosters and 65-card starter decks. The SRP's on these items are $2.50 and $12.95 respectively.

There will also be special redemption cards in the first run of starter decks. Besides the cards, each starter deck will also contain three 8-sided dice and a full-color rule book. Finally, there will be five unique "chase" cards that are not part of the basic set.

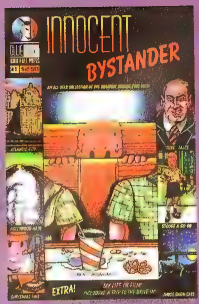
USAGI UPDATE

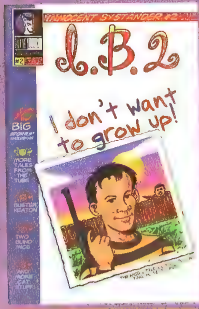
Gold Rush Games announced another delay of its **Usagi Yojimbo RPG**. The RPG was scheduled for release in December, but production hasn't progressed as quickly as anticipated.

"We are waiting on two very important elements," president Mark Arsenault said. "In short, the cover art and the rules. Tim Vigil, who is doing the coloring for the cover illustration, has been very busy and work on the cover art is over but not yet completed."

"In addition," Arsenault continued, "we are using the new Fuzion game system as the core rules for Usagi. The new version of the Fuzion system has only recently been completed and made available to us."

The **Usagi Yojimbo RPG** has been rescheduled for a Spring 1997 release. In following Gold Rush Games' new policy, no specific release date will not be announced until completion of work on the book is completed and it is ready to send to the printer.





SELF SERVICE

Gary Sassaman's **Innocent Bystander** doesn't tell a story, or even a few stories. It takes on any number of topics that we're all familiar with, and shows them from a different perspective or reveals details you've always wanted to know. The result is both interesting and engaging. For instance, #2 contains, among other pieces, a recollection of having a *Munsters* lunchbox as a kid, a study on Buster Keaton, and a look at why *Friends* is lame (which is what personally won me over). Using a number of different art styles and narrative slants, Sassaman's stories are entertaining and full of variety. Send $3 a copy for issues 1-3 to 121 Academy Ave. #2, Pittsburgh, PA, 15228.

FAN: What attracts you to comic books?

Gary Sassaman: I've always wanted to do mainstream comics. I went to the Art Institute of Pittsburgh twenty years ago and got caught up in advertising and graphics and I got a job at a TV station. I've been doing that for the last 15 years. Somehow when I hit 40, I decided that now was the time to do it

How long did it take you to assemble Innocent Bystander?

I put the book together in a little over two years. I had an ashcan and shopped it around in San Diego but I found a lot of resistance; people weren't even willing to look at it. That was very discouraging. I had about 15 pages of the issue done, and it basically sat in my closet for another year. But I came back and looked at it again and I really liked it, so I finished it and published the first issue by myself.

What's the hardest part for you about self-publishing?

When a lot of people get into self-publishing, they don't realize that for a period of time you're a creator and you write and draw and that's the fun part. But then you have to stop and be a publisher. And then there comes the time after that when you have to be a mailroom clerk and address boxes and pack up books and do invoices and then you have to do billing and everything else. Even though I have the books in my hand right now, I won't see them delivered by Diamond for another month, and I won't get paid until maybe a month after that. So it's a long process.

How would you describe the book to someone who's never read it? It seems to change from issue to issue.

It's semi-autobiographical, people who grew up in the '60s and '70s and had a small town life with a lot of TV and toys thrown in will get into it. In many ways it's a popular culture book.

Number three has just come out—tell me about that issue.

I'm really pleased with the way it turned out, it's a very dense book. It even took me 45 minutes to read, and I'm familiar with everything in there. But there's a lot of writing and a lot of drawing. I'm planning to get #4 done in time for the San Diego Con. #4 will focus on cats and then #5 will be from a kid's point of view with a lot of male-female interaction. It's probably going to be called "And Then I Saw Her Face."

What comics did you read as a kid?

Everything. My older bother and I bought **Fantastic Four** #1 right off the stands and still have it. Wednesday is still a big day for me because I get to go pick up the week's worth of books. These days, I like **Bone** and the Fantagraphics stuff. Everything from Drawn & Quarterly—they're the class

THE INDY SIDEBAR

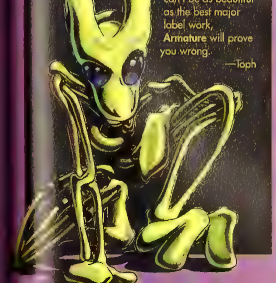
ARMATURE

Graphitics

Written, drawn, inked, and colored by comic veteran Steve Oliff, **Armature** is a lush, beautiful book. I saw Oliff's black and white version in review of this book last year, and even then it was visually strong and unique among other comics. Now that **Armature** is full-sized and in color, though, it's a real book to search for. The story concerns a creature who seems confused as to where it's from, where it is, or what it's supposed to be doing there (like most people I know in real life). It does have the ability to spray a kind of truth serum on creatures and objects, to reveal who or what they really are. Armature's first encounter just happens to be with Tom Keith's Maxx (so **The Maxx** fans best run out and grab this one), who chases the spindly little Armature for about ten miles before the little dear runs through a back entrance into an amusement park. This isn't just any amusement park, though. It's Darkpark and Lightworld. Darkpark and Lightworld is "the world's only Holographic Alternative Reality Theme Park." Sounds like fun. People go to this park, apparently, to gain power and work out problems. Everyone in the park has their own agenda more or less, and none of them are there for the same reasons (again, a lot like life). In his first batch of jewels, our budding hero Armature finds himself lifting a glass goblin, keeping watch over an area reserved for "the doomed," and finally discovering just where it is he's landed. Now if only the place came with a map.

At first, I admit, I was a tad confused by the goings on here. But, after a few readings and poring over Oliff's notes in the back pages of the book, it all became much clearer. Yes, that's right, read the book repeatedly—an alien concept to many mainstream zombies, I know. But this book is worth repeated readings, not just to make sense of the action, but to revel in the dense art and all-around lavish color work here. If you think a small press comic can't be as beautiful as the best major label work, **Armature** will prove you wrong.

—Taph



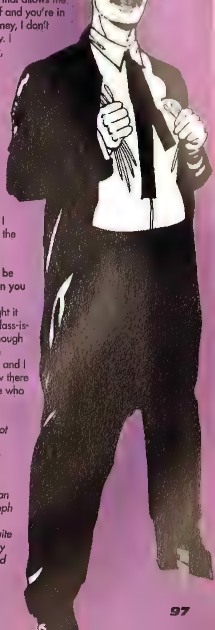
act of comics. Their stuff is beautiful and it's even neat to hold because they use those varnished covers and everything. I like **Nawheresville** and the new book by Debbie Drescher. I'm also a big fan of **Art Babe**, Jessica Abel's book.

You have two distinct art styles. There's a comic book style, as when you go into the heavily paneled stuff, but then when you're doing some of the more portrait-oriented pages, it's a more illustrative style. Right, and the next book is really in more of that illustrative style, which I don't think you see in comic books as much. One of the criticisms I've gotten of my work is that there's not enough narrative. And while a lot of people told me they really liked the Buster Keaton story in issue #2, some people told me it wasn't a comic book to them, it was an illustrated story. There's a pretty good mix in #2. I tend to get too tied up in the nuts and bolts of the book itself, thinking it would be really nice to do page numbers a certain way or that certain pages would look really good next to each other. I'm still at the point right now where I'm more of a designer and less of a cartoonist.

Would you recommend self-publishing to other potential comic creators out there?
Yes, as long as you have some money to fall back on. I have a really good job that allows me to do this. If you're just starting off and you're in art school and don't have any money, I don't think that would work out as easily. I haven't had this happen to me yet, but it can break your heart. There are people out there that I read about, and they think they're going to publish the next **Superman**, and it isn't going to happen. There's too much superhero stuff out there and way too much bad girl stuff. It's time for smaller comics. It's time for people to get away from the stigma of a black and white book, the idea that if it's not in color, they're not going to read it. I thought that attitude had fallen by the wayside, but I know it's still there.

Is this what you thought it would be like to publish a comic book when you were reading them as a kid?
It's a lot different than I ever thought it would be. I guess I'm more of a glass-is-half-empty kind of person, even though the book comes off with a positive outlook. It's a really creative outlet and I have something to say, and I know there are some people already out there who enjoy it.

*Putting out your own comic and not getting the notice you know you deserve? These are the pages that can change your life. For possible instant celebrity status, mail off a couple copies of your books and an old Silverhawks action figure to Taph the Self Service Guy, **Overstreet's FAN**, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. Gary sent in a Mighty Mouse figure, and now he's famous!*



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ADVENTURES OF SUPERMAN #545 ACTION COMICS #732
DC COMICS
Look up in the sky! Is it a bird? Is it a plane? *Because it can't be Superman!!* C'mon guys, enough's enough already. You've killed him, given him long hair, and finally married him off to Lois. Fine, okay. How about letting him be Superman for a while? Don't get me wrong though, these books aren't bad, but they're not that great either. I mean, DC has Superman looking like the "Living Lightbulb," though as far as the writing and the art are concerned—Karl Kesel, David Michelinie, Scot Eaton, Jose Marzan, Jr., Tom Grummet and Denis Radier pull it off.
C'mon fellas, he's Superman. He can leap tall buildings in a single bound. Sometimes, that's enough.

—Scott Braden

X-MEN #62
UNCANNY X-MEN #342
MARVEL COMICS
For anyone raised on comics, this modern world of superhero comics can seem like a strange and forbidding place. From gods to madmen, the genre is certainly diverse. And somewhere in the mix are the X-Men. Both the Uncanny and the adjective-less, these books chronicle a tale we've all followed, whether you openly admit it is another story.

X-Men #62, written by Ben Raab, plotted by long time X-writer Scott Lobdell, and penciled by newcomer Carlos Pacheco (a big round of applause), takes Cyclops, Phoenix, Storm, Cannonball, and Wolverine to the Far East. They've been to the farthest reaches of the universe, so why not a casual trip to the Orient. With a quick stop in Scotland to pick up a certain Master of Kung Fu (Yes, THAT Master of Kung Fu) our merry mutants are off to Hong Kong where they find

themselves caught between Sebastian Shaw, and his newly reformed Inner Circle, and a mysterious underworld figure that's brought back the evil empire created by Shang-Chi's father, Fu Manchu. Who is this mysterious figure? It's a big and fat and has been known to kick the crap outta Daredevil and Spider-Man on occasion. Figure it out. And remember kids, Shang-Chi has never met the mutant outlaws, the X-Men. Just how will he react? On the other hand, we have the **Uncanny X-Men** #342, and they're not in Kansas anymore either. Rogue, Joseph, Gambit, Bishop, the Beast and his girlfriend Trish Tilby are going to space to save the universe. No big deal. Whisked away to the Shi'ar Empire at the request of Gladiator, leader of the Imperial Guard, the X-Men find love, nifty space suits, friendship, an out of control space ship, a variant cover, and a deserted space station. Who brings you this extravaganza? That Lobdell fellow wrote it and it's penciled by Joe Madureira (who just keeps getting better).

—Jeff Dillon

P.S. I'd just like to draw a little attention to the final issue of the **Adventures of the X-Men**. Issue #12 of this little comic will cause you to look at the ENTIRE Marvel Universe in a whole new light. Any story that involves Galactus, the Living Tribunal, Phoenix, and the X Men has just gotta make you go "hmmm." And it does.

SPIDER-MAN/GEN13
MARVEL COMICS
It's all out, wacky Spidey fun, Gen X style—well, Gen13 style—when Peter Parker crosses paths with the hip team of super-teens. Writer Peter David's take on the Gen13 kids is not only insightful, but

manages in just a few panels to give more character development to the team than they've gotten out of their regular monthly series lately (specifically, the battle of wills between Burnout and Rainmaker). A villain, Glider—a single mom with a split personality—uses Spidey to get to the Gen kids. The interaction between the "old man" superhero and the youngsters is warm and spirited. Stuart Immonen's art, if you haven't yet seen it, is definitely worth checking out here. In a world full of crossover mania, David and Immonen deliver a book that stands out

—Benn Ray

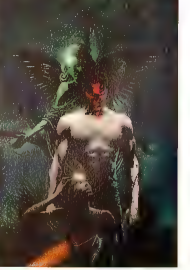
TALES OF THE MARVEL UNIVERSE #1
MARVEL COMICS
The Fantastic Four, The Avengers, The Hulk, well part of him at least, and Iron Man are all gone...from the regular

Marvel Universe that is. And they left some pretty big shoes to fill. The Hulk especially. Sure, the heroes that remain struggle valiantly to keep the hordes of evil doers at bay, but don't you feel that you're missing something. There just might be a few too many unanswered questions.

What's this all mean? It means that the Marvel Universe just keeps on ticking. It means that there are new heroes and with them new stories. Tales brings us up to speed with some familiar old faces and gives us some insight on the new. In the Savage Land, Ka-Zar enjoys a little adventure rescuing his Walk-Man, and then deals with the unexpected news of Onslaught. In New York, the center of the Marvel Universe, the Thunderbolts are critiqued by the common man Nathan Richards, father of Mr. Fantastic, finds a unique storage space for the entire contents of the Fantastic Four's headquarters, and Dr. Strange takes a trip beyond this mortal coil and learns some surprising news. So kids, if you need answers, here's your chance

—Jeff Dillon

HELLSHOCK #1
IMAGE COMICS
A little over two years ago, Jae Lee introduced readers to **Hellshock**—a very cool concept that developed into a glorified pin-up book. Skimming over issues both sacred and profane, Lee could've



made his mark as a true storyteller with his **Hellshock** limited series, but instead just made another pretty Image book. A little over two years later, he wants readers to come back for more. The question is, though, "Should we? Yeah, we should. Hell, we'd be fools not to! This time, Lee's **Hellshock** is all good!

Unlike other creators who've taken sabbaticals in an effort to make us believe they're improving their craft, Lee's work on **Hellshock** has improved by leaps and bounds. Keeping true to his unique vision, Lee has transformed what was just a comic of pin-ups and splash pages into an intriguing story that brings the reader in by the throat and doesn't let go. With killer pacing and lively dialogue, Lee's on his way to great things—*again!* And if I were you, I'd be there to see it happen.

—Scott Braden

STARMAN #29
THE SHADE #1 (OF 4)
DC COMICS

It's **Starman** month and we should all be out celebrating. The only series to come out of, and survive, the crap that was **Zero Hour**, **Starman** has consistently been an excellent series. Now DC is making the push they should have made from the start, but is it too late? The problem with most "jump-on" issues is that they don't serve as a "jumping-on" point, until now. **Starman** #29, like all of the series, is an example of a near-perfect comic. Robinson is truly adept at what he does, and the art of Tony Harris has grown more than any artist I've seen in recent days. Filled with real characters, real insight, and real heroes, **Starman** may one day be considered the definitive comic—literate and beautiful to look at.

Coupled with **Starman** #29 is **The Shade** #1, a mini-series that I was unimpressed with until about half-way through. The first part of the story seemed to more indulge Robinson's fascination with Victorian England than serve the needs of the comic fan. But he pulled it out, and made my pulse jump as The Shade came into his own. The art, by Gene Ha,

is picture-perfect, I only wish he was drawing the entire series, but have no fear, they have other talented artists lined up for the subsequent issues. As this review started out, it's **Starman** month, so go on out and celebrate, and do us all a favor: find a friend and turn them on to this book—it's what comics were created for.

—J. Patrick Rybandt

THUNDERBOLTS #1
MARVEL COMICS

Whoa! Kurt Busiek writing a mainstream Marvel title?!?! Welcome back to the newsstand, Mr. Busiek. Don't get me wrong, **Untold Tales of Spider-Man** and **Astro City** have their place, if you like chewing gum that's lost its flavor...twenty years ago. Readers deserve to see something new, not self-gratifying stories that bring to life the fantasies that the writer had when he was an adolescent.

Thunderbolts is new. Issue #1 firmly entrenches this fledgling team of characters in the Marvel Universe, Spider-Man

endorsement and all. And yet, for all their pomp and circumstance, there's something about these "heroes" that you just can't put your finger on.

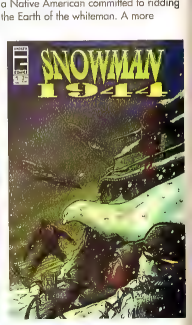
Have we seen Citizen V before? What about Techno, Mach-1, Songbird, Atlas, and Meteorite? Is the Marvel Universe that ready to embrace a team of strangers? And where are all the bad guys?

Mr. Busiek and penciler Mark Bagley tell an intriguing tale that could possibly reinvent the way we look at superheroes.

—Jeff Dillon

SNOWMAN: 1944 #1-2
ENTITY COMICS

In a letter published in **Overstreet's FAN** #12, Don Chin, the Publisher of Entity Comics, wrote "I myself am guilty of publishing some books that have pushed the limit on violence and exploitation. I am making a public commitment to do that no longer...we as an industry are not ushering in a new generation of readers, but turning them away.... What's happened to all of us?" This letter was written as a condemnation of ultra-violent comics, specifically DC/Vertigo's **Preacher**, and it set off a lengthy debate in **FAN**'s "FAN Mail" section. With **Snowman**, it's clear Don Chin has forgotten his commitment to the public. **Snowman: 1944**, written and illustrated by Matt Martin, and co-written by Cameron Enders, has, in the first issue alone, 39 panels of violence/gore/death out of 78 in a 17 page story. I guess when the money that comes from hopping on the current ultra-violent trend bandwagon talks, public commitment walks. This story, set in WWII, concerns some mystical gems that, when they touch snow, unleash the vengeful spirit of a Native American committed to ridding the Earth of the whiteman. A more



NIGHTWING #6

DC COMICS

Until now, Nightwing has been patrolling Bludhaven's meaner-than-Gotham streets alone. He's made progress, of course, in nailing the head of the city's crime ring, but it's been slow, nasty going. For this issue, he's got some help—but it's not who you'd think. It's not the Bat, it's Robin, and no, according to Robin, he's not "checking up" on Nightwing. And it wouldn't matter, as old Dick Grayson's doing a hell of a job on his own. Writer Chuck Dixon has been doing a hell of a job on this series as well, making Nightwing a hundred times more interesting than I ever thought the character could be. As Robin and Nightwing wait on a rooftop stakeout, they have one of the most revealing conversations ever in a Bat-book, about what it means to be Robin and who will eventually take over for Bruce. In the end, there's plenty of action and a first glimpse at who's really pulling the strings in crime-ridden Bludhaven. This is the best issue so far of what is turning into one of DC's best titles.

—Christopher Woodward

violent, exploitative and racist comic I have not read. To be fair to Martin and Enclers, I have no problem with the ultra-violence, although it would have much more impact in color instead of black and white, and it's refreshing to read a new war comic. Unfortunately, it's difficult to separate this book from Publisher Chin's apparent hypocrisy.

—Benn Roy

TRINITY ANGELS #1

ACCLAIM COMICS

If not **Strikeback!**, then **Trinity Angels!** Writer-artist Kevin Maguire's new book from Acclaim's Valiant Heroes Universe captures the same energetic spirit that his **Strikeback!** captured at Image (after capturing it at Malibu, but that's a whole different story). It is a quirky, funny dig at the norms of superhero comics. With villains like Head-Butt, Big Mean Monkey Head, Twin Bill, and Rubber Neck populating the stories, **Trinity Angels** follows the adventures of three sisters from Long Island who have received super powers (as well as typical female superhero bodies) for reasons unknown. Acclaim's editor-in-chief, Fabian Nicieza, promises that Maguire (**Justice League, Adventures of Captain America**) has gotten his usually tardy act together. Maguire thus far has been one of these guys who turns out great stuff...when he turns it out. The rest of the time his fans have just waited. Fabian says "no more," and if he's right, he and Maguire just might have a hit on their hands. The book is humorous and well-drawn. The first issue was great. Let's see if they keep coming.

—J.C. Vaughn

CHASTITY #1

CHAOS! COMICS

Gotta give it the Chaos! gang—they're trying to expand their range and scope and they damn near come close to pulling it off with **Chastity**. This is normally not my kind of thing, but one look at the art and I was impressed. Justiniano does an incredible job with crisp lines, attractive women and solid visual storytelling. The scripting by Pulido however, tries a bit too hard. The story is set in the '70s, and Pulido uses that to the max, cramming as much pop-culture trivia into every page until you grow wary of the next impending *Charlie's Angels* reference. Before the story of Chastity took the predictable turn (she turns into a vampire—surprise, surprise), I was into it. It was cliched and nothing I

hadn't seen before, but it was something different from Chaos!. As soon as the horror element took hold, they lost me. It's a solid story, and a good start for the series, but how many vampires do we need? Chaos! could have made a major leap forward (with a little more research—it's "Git" not "Nit" and "Bollocks" not "Bollucks"), but it turned the inevitable corner into another "bad girl" book with no substance.

—J. Patrick Rybandt

ANIMAL MYSTIC
SIRIUS COMICS
Evidently, fans of **Animal Mystic** have had to wait quite a while for the conclusion of this four issue story arc, now available in a handy little trade paperback. With a new storyline currently running, readers may find themselves drawn to the first adventures of Queen Jatarri, and her companions, Klor and Rynitha. Facing such tests of endurance as an encounter with Amazons and the dreaded Spigmodite Horde, Jatarri's travels also have an eerie resemblance to those of her lighter, youth-oriented counterpart, Akiko—if Akiko was about ten years older, wore a bikini, and killed people. Hmmm, let's drop that comparison right there. Anyway, the story is so-so, and the "hug-the-Earth" sentiments are rather overworked, but the art by the Dark One, though inconsistent, is intriguing. Fantasy followers will probably find something to enjoy here, and others may enjoy the whole Jatarri/Rynitha dynamic as much as I did.

—Arnold T. Blumberg

BATMAN/ALIENS #1
DARK HORSE COMICS
See Batman parachute into a South American swamp! See Batman wrestle with a man-eating crocodile! See Batman camp out in the jungle! See Batman explore an ancient temple! See Batman go hand to hand with Aliens! I've said it before and I'll say it again, BATMAN BELONGS IN GOTHAM! Not in the desert, not in space, not in the jungle, but in Gotham City—he's even stated it himself many times. The only crocodiles he should ever wrestle are in the Gotham zoo or, of course, Killer Croc. Why? Because he just looks too damn ridiculous anyplace else. A guy in a bat suit roaming the jungle? His costume, his act, his whole being is designed to impact on criminals in Gotham City, y'know, that whole "criminals are a cowardly and superstitious lot" thing. And yet, Batman continually ends up in places that aren't in his realm of concern. The story, by Ron Marz, is a no-brainer: Bats enters the jungle looking for a missing WayneTech employee, encounters your generic military ops team (one woman, one super-macho group leader, one panicky guy, one religious freak...) and together they encounter Aliens. Even the art, by Barnie Wrightson, is uninspired, as if maybe even he can't figure out a way to make Batman look cool in the jungle, swamp, temple, wrestling crocs....

—Benn Ray

THE TENTH #1
IMAGE COMICS
Tony Daniel made quite a name for himself over the past couple of years: working on **X-Force**, quitting **X-Force**, working on **Spawn**...stuff like that. Now he takes a leap of faith and enters

comics anew with **The Tenth**. Daniel created these characters ages ago and, with the help of Beau Smith, is now putting them to the page. The book is full of comic fun: madmen bent on taking over the world, beautiful women, big spooky monsters...the works. As issue #1 moves along, you see that Smith and Daniel are having fun telling this story, and they're also taking their time. Daniel really concentrates on the art, and he gives you more than your money's worth page after page. The same goes for Smith, who explains mutations and global domination in a way that it all makes sense. **The Tenth** promises to be an exciting new addition to the Image U., and with Daniel's art and Smith's connections to McFarlane, a **Tenth/Spawn** crossover would be a lot of fun indeed.

—Karl Glogauer

MISTER BLANK #0-1
AMAZE INK/SLAVE LABOR
If you haven't seen **Mister Blank**, you've missed out on an incredible find. Writer-artist Christopher J. Hicks has tapped into a small press motherload of both substance and style with the very impressive first two issues. **Mister Blank** is the story of an almost-featureless everyman who stumbles into intrigue and action. For his lack of features, though, Mister Blank is a clever, expressive, and remarkably human character. Hicks' storytelling works both on both a panel-by-panel and a page-by-page level. His

style is something reminiscent of a middle ground between Scott McCloud's **Understanding Comics**, the Tundra color series of Mike Allred's **Madman Adventures**, and Steve Rude's early work on **Nexus**, with a dash of Paul Rivoche's **Mister X** work thrown in for flavor. The art and the story really work together. Each issue is way, way too short. **Mister Blank** is that greatest kind of comic, one that gets you to start looking for the next issue as soon as you finish the one you've got.

—J.C. Vaughn

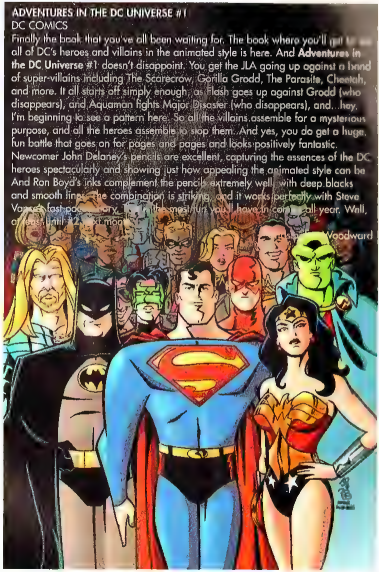
VAMPIRELLA: HEMORRHAGE #1
HARRIS COMICS
It had to happen—a **Vampi** series I don't like. This very surreal portrait of the otherwise intriguing Vampi villain and his relationship with the lady herself confuses me. The book appears to have been produced in 1995, and is set in a vague timeframe well before current events in Vampi's Universe. Add to that Michael Bair's penchant for making every other page a pin-up, and you have an attractive art gallery with very little plot. At least with Vampi artist

extraordinaire Louis Small Jr., the sexual aspects of Vampirella serve the story.

—Arnold T. Blumberg

A TOUCH OF SILVER #1 & 2
IMAGE COMICS
Were I a sentimental lad, I might view Jim Valentino's **A Touch of Silver** as a heart-wrenching look at what it meant to be a youth back in the 1950s, a tender remembrance of one man's childhood. I am, however, not prone to sentiment, and **A Touch of Silver** is none of those things. The comic, in fact, should be called **A Touch of Cloying Sentiment**. All of the trite, hackneyed childhood tales of woe and happiness we've seen executed with far more deftness on *Leave It to Beaver* are rehashed here for my non-enjoyment. All, like *Leave It to Beaver*, is stilted dialogue and grainy black and white. After seeing **Silver**, I'm more convinced than ever that artists should have to pass some sort of test before

ADVENTURES IN THE DC UNIVERSE #1
DC COMICS
Finally the book that you've all been waiting for. The book where you'll get to see all of DC's heroes and villains in the animated style is here. And **Adventures in the DC Universe** #1 doesn't disappoint. You get the JLA going up against a band of super-villains including The Scarecrow, Gorilla Grodd, The Parasite, Cheetah, and more. It all starts off simply enough, as Flash goes up against Grodd (who disappears), and Aquaman fights Major Disaster (who disappears), and...hey, I'm beginning to see a pattern here. So all the villains assemble for a mysterious purpose, and all the heroes assemble to stop them. And yes, you do get a huge, fun battle that goes on for pages and pages and looks positively fantastic. Newcomer John Delaney's pencils are excellent, capturing the essences of the DC heroes spectacularly and showing just how appealing the animated style can be. And Ron Boyd's inks complement the pencils extremely well, with deep blacks and smooth lines. The combination is striking, and it works perfectly with Steve Vance's fast-paced story. This is the best you'll have to read all year. Well, at least until [illegible]

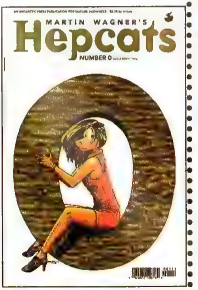


they can use Zipatone. And as for consistency in drawing his characters, Valentino should affix small labels above each character's head to help the reader keep track of who's who from page to page. Of course, this does represent one of the best Image books I've seen for some time, so there is that.

—Christopher Woodward

HEPCATS #0
ANTARCTIC PRESS
Let's get this straight from the start. **Hepcats** is not just "one of those" anthropomorphic titles. The characters and situations in **Hepcats** are as real as any you know, making this book as authentic as comics can get. So they have animal heads, big deal. Creator Martin Wagner professes not to be able to draw the human face very well, and I can live with that. He's a swell guy, and **Hepcats** is an extremely good comic. If you were unable to find **Hepcats** when Wagner was self-publishing it through his Double Diamond Press some years back, I'm not surprised. Unless you ordered it specifically or frequented a very good comic shop, the chances of it being in your weekly stack of books was slim. But now Antarctic is going back and reprinting all of those issues with new covers and a new back-up story, and to kick it all off, they've got this all-new, all-color, way nifty #0. It's the perfect jumping on point for anyone who's new to the comic and a great reward for long-time readers who've been waiting for that next **Hepcats**. Besides being a great story, Wagner's art has never been better. Even if you've always stayed away from "those animal books" (which this isn't one of, remember?), do yourself a favor and pick up **Hepcats**.

—Christopher Woodward



2020 VISIONS #1
DC COMICS/VERTIGO
Jamie Delano is a disturbed man...but that's a good thing. Delano turns his world into ours through the printed page. Couple this with the incredible art of Frank Quitely, last seen on **Flex Mentallo**, and you've got one of the most interesting series of this bright new year. Delano places us in the New York of the future; a cesspool of disease, degradation, and depravation (and how is this different from the present?). How it got that way is left for us to piece together, at least in the first issue, but some pieces are put carefully in place: a female president, the second prohibition, a virus and plague that have over-ridden antibiotics; this is the future. The focus of **2020 Visions** is Alex, one time pornographer, now just an old man with a new disease. This twelve issue series is set to run in four story arcs, each with a different artist; however, Quitely could, and should, handle them all. He's one of the best new talents this industry has found...let's keep him that way.

—J. Patrick Rybandt

SHADOWMAN #5
ACCLAIM COMICS
You know, it's nice to see a company know what it's doing for a change, and Acclaim is definitely doing something right with **Shadowman**. Picking up where Garth Ennis and Ashley Wood left off, the new creative team of Jamie (**Hellblazer**) Delano and Charles (**The X-Files**) Adlard bring us the continuing adventures of Zero, the Shadowman, as only they can. Watch as Zero remembers his "real name!" Be astonished as Zero kicks the crap out of Jack Boniface, the Shadowman of old! And rejoice as Delano and Adlard prove once and for all that Rock 'N Roll is king!
Confused? Buy the book. I'm going to!

—Scott Braden

RESURRECTION MAN #1
DC COMICS
I didn't buy this whole concept at first. A guy dies repeatedly and comes back repeatedly with a different superpower every time. He doesn't know anything about his past, and it takes him a bit of the first issue to even find out his name. He's homeless. People are after him and he doesn't know why. And they don't care who gets in their way. In all, you'd think, "okay, there's potential there, but a lot of that sounds like stuff that's been done a hundred times before." And I'd agree with you; remember, I didn't buy

this whole thing at first. But read this book. It actually does something a lot of comics never get around to, and that's to fulfill their potential. The main character is genuinely interesting, and his plight becomes instantly engaging. The villains, as two shapely-but-deadly women, are, admittedly, a tad silly, but you can forgive that for the time being. They actually kill important characters in this comic, and by the end of the issue, you feel like you've witnessed the beginning of something big. This issue will hook you, it's that good. Give it a read.

—Christopher Woodward

SIN CITY: SEX AND VIOLENCE
DARK HORSE COMICS
Life lesson #1—If a beautiful woman that you've just met wants to make it with you, you're being set up. Granted that set up might not be as deadly as the ones Delia doles out in Frank Miller's next installment of **Sin City**, a one-shot that shows this lovely assassin (Delia, not Frank) out on her first assignment. She's hornier than Elektra (who, according to Frank, is still dead), and a little sloppier too. But give her time, under Frank's experienced tutelage, she'll develop into an experienced and crafted femme fatale, if she can just manage to get her hormones under control. Frank's story reads like a dime store novel meets *Aeon Flux*, and his art is as moody as you've come to expect. He's in a familiar neighborhood, and it's clear he feels right at home.

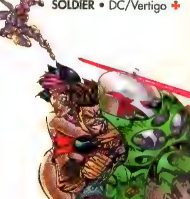
—Benn Ray

CYBERFROG #0
HARRIS COMICS
As we join our heroes, Cyberfrog and the ever vivacious Heather Swain, they have just been transported out of a heated battle where the only thing Cyberfrog remembers is being blasted by Rumblebee. As we progress in the story, Cyberfrog is introduced to his mother (sort of) and she proceeds to tell Trikk Rhan (Cyberfrog to you and me) of his past and how he came to be. I won't go into too many details about the story because I don't want to spoil it for anyone. Once again Ethan has done a tremendous job putting this story and artwork together. How does he do it? Artwork and story. He is one of the best artists in the business right now, and **Cyberfrog** is one of the best comics. If ever there was someone who is under-appreciated, it's Ethan Van Sciver. Come on folks, get out there and buy **Cyberfrog**, you won't be disappointed. And that Heather Swain? What a babe!!

—Todd Hoffer

Each month, the critics at FAN get together and vote on titles which have remained consistantly good from the ones that have been reviewed in the past. This list is not based on demand, rarity, or price speculation, this list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this as the FAN RECOMMENDED READING LIST.

1. **KURT BUSIEK'S ASTRO CITY** • Image/Homage
2. **BATMAN: THE LONG HALLOWEEN** • DC
3. **STARMAN** • DC
4. **THE BATMAN & ROBIN ADVENTURES** • DC
5. **HOUSE OF SECRETS** • DC/Vertigo
6. **JLA** • DC
7. **SUPERMAN ADVENTURES** • DC
8. **GEN13** • Image
9. **GENERATION X** • Marvel
10. **SPIDER-MAN** • Marvel
11. **MINIMUM WAGE** • Fantagraphics
12. **STRANGERS IN PARADISE** • Image/Homage
13. **SANDMAN MYSTERY THEATRE** • DC/Vertigo
14. **IRON MAN** • Marvel
15. **THE UNKNOWN SOLDIER** • DC/Vertigo +



FAN 15

You don't like it? Tough!

PREACHER #1
DC COMICS/VERTIGO
More fun than the Swedish Bikini team after a case of Absolut!

PREACHER #2
DC COMICS/VERTIGO
More fun than finding a ton of Playboy's under dad's bed!

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
More fun than some (identical) twin lovin'!

DARKCHYLDE #1
MAXIMUM PRESS
More fun than finding a twenty dollar bill on your way to the comic

DARKNESS #1
IMAGE COMICS/TOP COW PRODUCTION
More fun than a 1-900 number!

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
More fun than getting to be Everette Hartsoe for a day (what with all the beautiful ladies he knows and all)!

WITCHBLADE #10 (DARKNESS #0 VARIANT COVER)
IMAGE COMICS/TOP COW PRODUCTIONS
More fun than a hot oil massage!

HITMAN #1
DC COMICS
More fun than writing these things month after month after month after...

...#1
...COMICS
...re fun than being
...pair of Elizabeth
(Tommi Gunn)
...arkhurst's pants!

JOHNNY THE HOMICIDAL MANIAC #1
SLAVE LABOR GRAPHICS
More fun than being a contestant on Singled Out!

CURSE OF THE SPAWN #1
IMAGE COMICS/TODD MCFARLANE PRODUCTIONS
More fun than a nude cover!

FANTASTIC FOUR #1
...EGULAR EDITION AND ...RIANT COVER)
MARVEL COMICS
...re fun than the punk ...k episode of Quincy ...hat's a lie, nothing is ...re fun than that!)

JLA #2
DC COMICS
More fun than a Tickle-me-Elmo hooked up to a car battery!

...MAN #1
...EGULAR EDITION AND ...RIANT COVER)
MARVEL COMICS
...re fun than Breaking ...n a piñata

DAWN #1
SIRIUS ENTERTAINMENT
More fun than watching Marvel's stock plummet!

JLA #1
DC Comics
Writer: Grant Morrison
Art: Howard Porter
Current Guide Price: $5.00

THE JUSTICE LEAGUE OF AMERICA DOES IT GET ANY BETTER THAN THIS? SUPERMAN, BATMAN, WONDER WOMAN, MARTIAN MANHUNTER, AQUAMAN, GREEN LANTERN AND THE FLASH; WHO'S GONNA GO UP AGAINST THAT? THESE ARE THE HEROES THAT ARE WIRED IN THE BRAINS OF DC FANS EVERYWHERE. SURE YOU'D GET "SECOND STRING" NOW AND THEN, BUT YOU LEARNED TO LIVE WITH IT. NOW AS GRANT MORRISON IS EARLY INTO HIS WORKING OF THE KINGS AND QUEENS OF DC MYTHOLOGY, THE MIND REELS AT WHERE THIS SERIES WILL BE YEARS DOWN THE ROAD. ALREADY THE SURPRISE MOMENTUM OF ISSUE #1 HAS CONTINUED TO BUILD WITH EACH MONTHLY RELEASE. THESE GUYS APPEAR TO BE UNSTOPPABLE. BEFORE THIS NEW #1, THE JLA FLOUNDERED IN OBSCURITY. NOW THEY ARE TRULY A FORCE TO BE RECKONED WITH, BY ALL ACCOUNTS.

forecast flashback

SUPERMAN & BIG BARDA
ACTION
COMICS
THIS IS MY SUPERMAN. I'VE WAITED LONG YEARS FOR HIS RETURN!
HOW REALLY NICE! NICE AND CRUEL!
BY JOHN BYRNE

Action Comics #592, 593
DC Comics
Cover Dates: September 1987, October, 1987
Writer/Artist: John Byrne
Current Guide Price: $1.50

WITH JOHN BYRNE ENTERTAINING READERS EVERYWHERE WITH PAGE AFTER PULSE-POUNDING PAGE OF *JACK KIRBY'S FOURTH WORLD*, MOST COLLECTORS DON'T KNOW THAT MR. BYRNE FIRST LAID HANDS ON THOSE CRAZY KIRBY CREATIONS WITH HIS WORK ON SUPERMAN IN *ACTION COMICS*. THIS TWO ISSUE STORY INVOLVES THE MIRACULOUS SCOTT (MISTER MIRACLE) FREE AND BATTLIN' BIG BARDA, AS WELL AS A NEW BYRNE CONTRIBUTION TO THE FOURTH WORLD MYTHOS BY THE NAME OF SLEEZ. IT SEEMS THAT SLEEZ, A LESSER KNOWN MINION OF DARKSEID, HAS TAKEN IT UPON HIMSELF TO PAIR BARDA UP WITH SUPERMAN THROUGH MIND CONTROL AND FILM THEIR "AFFECTIONS" TOWARDS EACH OTHER. THUS DESTROYING HIGHFATHER'S SON SCOTT FREE IN THE PROCESS WHILE MAKING A HEFTY PROFIT. I'D TELL YOU HOW IT ENDS, BUT WE HERE AT *FAN* WANTCHA TO READ IT FOR YOURSELVES. SO GO ON, DO IT. YOU WON'T BE SORRY.

Behind the Scenes

THIS MONTH... GARTH ENNIS AND HITMAN

Garth Ennis is one of the hottest writers in comics (duh!), working on everything from **Preacher** to **The Darkness** to the focus of our prize this month, **Hitman**. Every month, fans follow along with Garth and artist John McCrea as Tommy takes on the law, the bad guys, the superheroes and everyone else that crosses his path. Now even with a **Hitman** script, Garth throws in a couple of $@#%'s and $%!&'s, sooooo to win this script you've got to be 18 or older. Don't try to slip anything past us and don't blame us, blame the Man! For those of you left by the cut, this month we have the script to **Hitman** #10 signed by Garth, just waiting for one lucky 18 or older winner. Got that?

Just send your name, address, age, and signature to Gemstone Publishing, Inc., Behind The Scenes...Hitman, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Entries must be received by **April 1, 1997**, which is the closing date of the contest. Winners will be selected no later than April 15, 1997. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. Normal FAN contest rules apply. All taxes, duties, and fees are the responsibility of prize winner.
Hitman © 1997 DC Comics

unemployed looking for work

JUDO MASTER

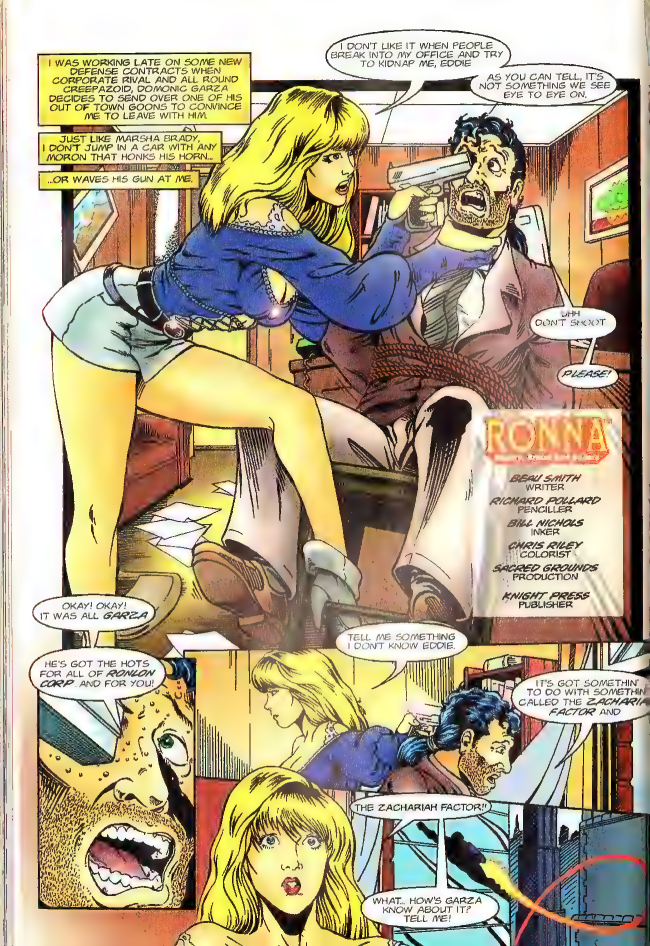
November 1965: Charlton Comics introduces the character Judo Master in the comic book one-shot **Special War Series** Volume 4, #4. While numerous martial arts superheroes have enjoyed various degrees of success in comics over the years, Judo Master, in his short 11 issue run, manages to stand out from the crowd. The difference can be attributed to Judo Master's creator—writer/artist Frank McLaughlin, himself a part-time Judo instructor who began his own martial arts training in 1953.

McLaughlin's knowledge and interest in the martial arts manifests itself in his portrayal of Judo Master. There are no fists that glow with energy, no impossible 10 foot vertical leaps, and no shouting "Kai" while breaking down steel doors. Rather, readers are treated to intelligent, accurate illustrations of Judo throws from setup through execution and follow-through.

Set against the backdrop of World War II, Sgt. Rip Jagger, a.k.a. Judo Master, faced an interesting assortment of villains. Perhaps the best was Mountain Storm, a huge Japanese Sumo warrior. Mountain Storm's great bulk and strength provided the perfect opportunity for McLaughlin to demonstrate how a "judo master" can turn an opponent's own size and strength against them.

Judo Master is, like most of the former Charlton characters, part of the DC Comics universe. DC has a strong cast of W.W.II era heroes—the JSA and All-Star Squadron, just to name a few—and Judo Master would seem a perfect fit. With Shang-Chi popping up again at Marvel soon, I think Judo Master just needs a chance!

Tony Starks


I WAS WORKING LATE ON SOME NEW DEFENSE CONTRACTS WHEN CORPORATE RIVAL AND ALL ROUND CREEPAZOID, DOMONIC GARZA DECIDES TO SEND OVER ONE OF HIS OUT OF TOWN GOONS TO CONVINCE ME TO LEAVE WITH HIM.
JUST LIKE MARSHA BRADY, I DON'T JUMP IN A CAR WITH ANY MORON THAT HONKS HIS HORN..
..OR WAVES HIS GUN AT ME.
I DON'T LIKE IT WHEN PEOPLE BREAK INTO MY OFFICE AND TRY TO KIDNAP ME, EDDIE
AS YOU CAN TELL, IT'S NOT SOMETHING WE SEE EYE TO EYE ON.
UHH DON'T SHOOT
PLEASE!
RONNA
BRAD SMITH WRITER
RICHARD POLLARD PENCILLER
BILL NICHOLS INKER
CHRIS RILEY COLORIST
SACRED GROUNDS PRODUCTION
KNIGHT PRESS PUBLISHER
OKAY! OKAY! IT WAS ALL GARZA
TELL ME SOMETHING I DON'T KNOW EDDIE.
HE'S GOT THE HOTS FOR ALL OF RONALON CORP AND FOR YOU!
IT'S GOT SOMETHIN' TO DO WITH SOMETHIN' CALLED THE ZACHARIA FACTOR AND
THE ZACHARIAH FACTOR?!
WHAT.. HOW'S GARZA KNOWABOUT IT? TELL ME!

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ONCE THE ZACHARIAH FACTOR IS WITHIN MY POSSESSION I WILL HAVE ALL HER BEST.
12 NEWS
CHANNEL
ZACHARIAH FACTOR
BUSINESS DAY
VOL. 101
RONLON FILMS
RONLON CORP.
RONLON CHEMICAL
RONLON PRINTING
CENTERS
RONNA COULTER BRAINS, BEAUTY, AND BILLIONS
AND THEN I WILL TAKE THE REST!
VLADAC, GEAR UP THE HUEY AND GRAB SOME ORDINANCE.
WE'RE GOING TO PAY A VISIT TO GARZA
DONE DEAL, RONNA. I'M ON MY WAY.
CONTINUED IN RONNA PREVIEW #1 SHIPPING IN FEBRUARY FROM...
KNIGHT PRESS

Who says you never get a second chance?

Not Overstreet's FAN!

Finally, FAN back issues are available for you to buy direct from us. We've received a lot of mail over the last few months asking us about the availability of our back issues, so we're responding. We know a lot of you missed an issue or a variant cover back then or really want to read an article you've heard about but can't find. Well, we want your collection to be complete. These are *not* reprints, but simply the issues we have left in our warehouses or here in the office. So act now! When these are gone they're gone for good and will never be available again!

FAN #1-Superman vs. Alien (gatefold) $10
Superman/Alien, WildStorm Rising, **Lady Rawhide**, Razor, **Spawn**

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John Byrne, Frank Miller, **Bane**, Extreme, Matt Wagner

FAN #3-Badrock/Prophet $5
Shi (variant) $7
Liefeld, **Stray Bullets**, Chaos! Comics, **Shi**, Broadway

FAN #4-Ibis $5
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Astro City, **The Tick**, Paul Dini, Barry Windsor-Smith, Mark Waid

FAN #5-Star Wars $5
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Colleen Doran, Star Wars, **Strangers in Paradise**, Nancy Collins

FAN #6-Spawn/WildC.A.T.S-Gatefold $5
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Jim Lee, Todd McFarlane, Alan Moore, **Sharman**, Marc Silvestri

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Dave Sim, **Vampirella**, Indie Press Special, Walter Koenig

FAN #8-Ash (double issue) $6
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Sandman Retrospective, Ash, Alex Ross, **X-Men**, **Razor**, Tomeo, Chris Bachalo, 1995 in Review, The First Annual **FAN** Awards

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Jim Lee, Rob Liefeld, DC vs. Marvel, **Madman**, **The Savage Dragon**

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Drew Hayes, Paul Dini, Bruce Timm, **Mars Attacks!**, DefCon4

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Spawn, Mark Waid, Alex Ross, Toy Fair '96, **Kabuki**, Independence Day

FAN #12-Atomik Angels $5
Spider-Man (variant) $7
Chaos! Comics **Spider-Man**, John Byrne, **Warrior**, Billy Tucci

FAN #13-Batman/Grendel I $5
Medieval Spawn/Witchblade $5
Medieval Spawn/Witchblade, Books of Magic, Grendel/Batman, Hellboy

FAN #14-Alex Ross' Superman SOLD OUT
X-Of'ten Man (variant) **SOLD OUT**
Grant Morrison, Alex Ross, Mark Waid, Acclaim, X-Files, Verotik

FAN #15-Homage Comics Jam $5
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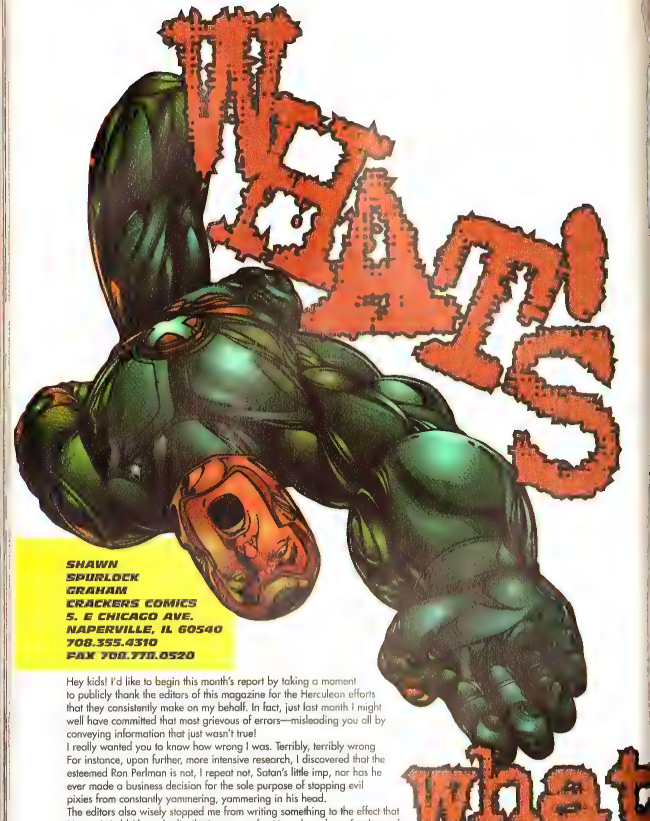

SHAWN SPURLOCK GRAHAM
CRACKERS COMICS
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NAPERVILLE, IL 60540
708.355.4310
FAX 708.778.0520

Hey kids! I'd like to begin this month's report by taking a moment to publicly thank the editors of this magazine for the Herculean efforts that they consistently make on my behalf. In fact, just last month I might well have committed that most grievous of errors—misleading you all by conveying information that just wasn't true!

I really wanted you to know how wrong I was. Terribly, terribly wrong. For instance, upon further, more intensive research, I discovered that the esteemed Ron Perlman is not, I repeat not, Satan's little imp, nor has he ever made a business decision for the sole purpose of stopping evil pixies from constantly yammering, yammering in his head.

The editors also wisely stopped me from writing something to the effect that Heroes World (the only distribution source for Marvel product—for those of you who've managed to remain blissfully unaware of such trifle) couldn't even manage to distribute methadone in the Betty Ford Center. I now realize that I was being just plain silly. Everybody knows that Heroes World would never attempt to distribute pharmaceuticals without the appropriate licenses.

So, join me now in thanking the ever-present editors; like plucky old Jack Nicholson guarding the wall while we all sleep, the editors are the real superheroes, for they are all that stands between you, the reader, and any ceaselessly raving shmuck with a pencil.

I'm personally comforted knowing that they are always there to stand between me and a libel suit.

ACCLAIM COMICS

Feeling yourself a tad sad, what with all the news of bankruptcy, shrinking readership, rising prices, and the fact that a man who calls himself "Seal" can become such a popular song stylist?

Well, lighten up, buckaroo. You're getting to be a comic fan at the very same time that Mark Waid is writing comics. Face it, even if you're a Marvel shareholder, this little fact alone means that you're one lucky comic reading bastard.

Unless you're ignoring **X-O Manowar**. In which case, you'd just have to consider yourself another hapless, shareholding mark who wasn't able to see Satan's imp behind the curtain.

Anyway, **X-O** is a book chock-full of what you're looking for—good story-telling and art. • The first issues of Turok and **Troublemakers** were also well received. On a less positive note, nobody seems to know what the hell is going on in **Shadowman**. Sales do tend to reflect little things like that.

DC COMICS

The foulest of curses had visited itself upon the once brightly colored land, bringing with it a profound despair that was causing the people to flee in order to find greener pastures far away. Reeling from this mass exodus, the Divine Council was forced to act. Four years previously, the Council had called upon a great magician from Sun Devil's Run. It was then that the mage brought widespread glory to the land by performing the largest of tricks. Even now, the people that remain still recall the great illusion that the wizard produced. In fact, it was this recollection of a million people enthralled by a seemingly endless sea of shiny black rectangles that prompted the Divine Council to solicit the magician's aid once more.

Now we all wait, breathless, as the magician prepares to change his unwitting assistant into someone, perhaps something, else. The wizard intends to transform the strongest, most revered character the land has ever known…into…a pansy blue-clad goon with crap shooting out of his eyes. Perhaps the greatest trick will actually be keeping the remaining people from realizing that they're still left holding the last, deteriorating, bag. •

VERTIGO •

The new **Invisibles** is selling quite well, but I'm convinced that it's only because they want it to. You know, them. They're the ones that are making **JLA** sell more copies than the **X-Men**. Don't pretend you haven't seen them, watching, awaiting. They're out there, all right. Actually, Grant seems a little out there, too.

DARK HORSE COMICS

Things seem pretty much status quo for this company with a few exceptions, the first of which is **Body Bags**. This mini-series was easily one of the year's best candidates for ongoing status. • **Barry Windsor Smith Storyteller** is simply one of the most fascinating titles on the rack right now. The best anthology in years, the book has art that seems to be improving almost as fast as its audience is growing. Barry Windsor Smith is able to lead your eye around the page in quite a few fresh, innovative ways. If you've hesitated on this title—don't. Each issue recaps the previous installments, and one of the stories even features thinly disguised versions of Conan, Archer, Armstrong, and Rune.

IMAGE COMICS

Quite a bit has been said about the three Homage titles, and it appears people are listening. **Astro City** numbers continue to amaze, while **Strangers in Paradise** appears to have a shelf life longer than that of a Slim Jim. **Leave it to Chance** might easily become as popular as those two if it were to…oh, I don't know…say…come out! • The other really interesting event was Top Cow's Devil's Reign crossover. An amusing double-racking experiment leads us to believe that Marvel's probably really sorry that they ever lost Marc Silvestri. Fans generally seemed to like the Devil's Reign books. Their moderately surprising success, coupled with big hits like **Darkness** and **Witchblade** has definitely moved Mr. Silvestri out from under those long shadows cast by Todd and Jim.

INDEPENDENTS

After a few months of low-key activity, a few indy titles recently have started to gain a lot more readers. Both **Scud** and **Johnny the Homicidal Maniac** seem to have taken off, as well as two evergreen titles: **Milk and Cheese** and **Action Girl** (odd that those two would be mentioned together, huh?). • On a more personal note (yet still indy related), I'd like to thank all of the people who ordered copies of **Indulgence** after seeing it reviewed in the Dec. issue of FAN. We're in the process of making more copies, and we promise that everyone who ordered some will get them.

MARVEL COMICS

Well kids, I think we can safely say that the House of Ideas has become a "fixer-upper". But don't let that silly "B" word get you down, folks! Why, Marvel actually managed to release about ten whole new issues during the first few weeks of the year. If that wasn't a confidence builder, we don't know what is. However, we do know what isn't –lagging sales on those goofy little alternate universe books. All four titles saw a decrease in sales with the release of the fifth issues. Marvel had best roll out their next "Tales of the Apocalyptic Onslaughterno Song" event before the unofficial company catch-phrase changes from "Nuff said!" to "Bring me the paddles. Clear!"

It truly appears as if the giant pendulum on the what-comes-around-goes-around machine may be swinging back in DC's direction for the first time in over forty years.

Beeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeep•

MARK CRANE
LEE'S COMICS
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lee@icomics.com

This past month had a few good titles come out but, for the most part, was very slow. Nevertheless, here are the latest comics worthy of your perusal...

ACCLAIM COMICS

Shadowman is leveling out at around 20 copies per month. **Troublemakers** #1 was slow at 15 sold out of 40 ordered. I really don't think that the market needs another "teen" type comic. Turok did well at 26 out of 30 copies. But, since this title is a quarterly publication it will be hard to determine how long interest will last. • If you were unaware, Acclaim is publishing the old **Classics Illustrated** series in a digest format. These digests have the original story and art of the old series with a study guide in the back of the digest. Kinda like **Cliff's Notes**. The comics that have been republished so far are **Tom Sawyer**, A **Tale of Two Cities**, **Jane Eyre**, and **Romeo and Juliet**. I ordered 20

copies of each and have sold almost half in the first month. Hey, if you have always wanted to read the classic novels, but don' t want to dredge through the actual books, here's a great chance! Check 'em out!

DARK HORSE COMICS

The **Sin City: Lost, Lonely & Lethal** one shot sold about normal for a **Sin City** title. 100 copies sold out within 3 weeks. This is a good jumping on point for those of you that have not yet tried this title. • I was having a hard time getting re-orders on **Body Bags** #1-3. So, Lou Bank faxes me and tells me to go direct to Dark Horse. I am now fully stocked and highly recommend this title for people that are looking for something a little different. (Okay, a lot different!) Thanks, Lou! • **Bettie Page's Spicy Adventure** sold very well. Lee's has always had a large Bettie following, but this comic sold much faster than I expected. Out of sixty copies ordered 55 sold in the first week, thanks to Jim Silke's art.

DC COMICS

Books of Faerie did very well! I assumed that the first issue would sell **Books of Magic** numbers since this is a spin-off of said title. I ordered 110 copies and sold 90 in three weeks. We'll have to see if this comic maintains the momentum. • **Brainbanx** from Helix did pretty good at 20 out of 30 copies selling in the first week. Good art by Ternujin, by the way. • **Jack Kirby's Fourth World** #1 was a hit at 60 copies sold out in the first week. John Byrne's art was excellent and the coloring by Lee Loughridge was exceptional! Look for this book and previous issues of **New Gods** by Byrne (which leads into this new title) before it is too late! • The latest Elseworlds was **Justice Riders** by Chuck Dixon and JH Williams with more coloring by Lee Loughridge. This story put the Justice League in an old west setting, minus Superman and Batman. Sales were good at 26 out of 30 copies in 4 weeks at $5.95 each. • **The Question Returns Special** #1 sold pretty well. It's been awhile since we have seen anything about this character, so I ordered a little low since I know the old adage "Out of Sight, Out of Mind."

Out of an order of 22 copies, 20 sold in a month. Not bad at $3.50 each. • Did any of you readers out there get a chance to look at the **Batman/Deadman: Death and Glory** hardcover? I know it can be hard to pick up a graphic novel priced at $24.95, but I think that this one is worth your time! Great story by James Robinson and beautiful art by John Estes. I ordered 20 copies and have sold half in the first month.

GEMSTONE PUBLISHING

Gemstone has been publishing EC Comics reprints for some time now. While these comics rarely sell more than 20 copies in a month, Lee's Comics has always carried the full line of reprints. Why? Because these are practically the best comics ever published! The latest is **Panic** #1. This was EC's own copy of **Mad** magazine. Not quite as good as **Mad**, but still very funny compared to all of the other humor books out there. Do yourself a favor and pick up a reprint of any EC comic, especially the horror titles. You will not be disappointed.

IMAGE COMICS

A Touch of Silver #1 was an interesting comic. Since Lee's Comics has a very strong alternative comic following and since Valentino is well established, I ordered 50 copies total. Sales have been a little slow at 25 out of 50, but I think that this will have a long range appeal and therefore a longer shelf life. • **Gen13 'Zine** #1 did not do quite as well as I expected, but it evened out in the end. I ordered 90 copies and sold 60 in the first month. I based my orders on the regular **Gen13** title and then brought it down about 20%. The main reason this book didn't become really hot is that there was very little artwork in this digest sized 'zine. And the artwork is what regularly sells **Gen13**.

MARVEL COMICS

Before I go into any of the other comics I want to talk about, I really recommend that all of you *Star Trek* fans go get **Star Trek: Mirror, Mirror: Fragile Glass**. This is a sequel to the classic *Star Trek: Mirror, Mirror* episode. Tom DeFalco wrote this story with a lot of respect

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#24

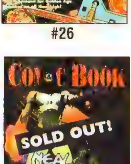
#25

#26

#34

#37

#39



#40

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and Mark Bagely did a good job of penciling the comic. Almost as good as **Star Trek/X-Men**. • **Deadpool** has continued too sell very well. Issue #2 sold 60 out of 70 copies in the first two weeks. Ed McGuiness' art seems to be very popular in our stores. • I have not commented on **Generation X** in quite a while. Now that Chris Bachalo is back and continuing to pencil each issue, sales have been steady at around 120 copies each! Now, I do not want to undermine Scott Lobdell's writing, which is very good, but the main reason that our customers keep buying this comic is because Chris seems to be having a lot of fun drawing! There is always some surprise nestled within the artwork, just waiting to be enjoyed by the reader. One of my customers, Grant Powell, likened Chris' art to Art Adams' art about five years ago. Full of energy ! Anyway, I really recommend you look at any issue of this title and try to prove me wrong. • Well, now that I've given Marvel a good plug, let's look at a recent flop **Spider-Man/Gen13** sold terribly! When I ordered this book I compared regular **Spider-Man** sales with **Gen13** regular sales. I also took into consideration the creators behind the book. It was written by Peter (**Hulk, Aquaman**) David and penciled by Stuart (**Superman**) Immonen. Plus inked by Cam (**Star Wars: Dark Empire**) Smith! All are experienced professionals with great skills. And this book flopped. Lee's sold 38 out of 90 copies ordered in the first month. These two sets of characters really do not go together. Only a small percentage of the readers of each comic buy both titles. The short of it is I over-ordered. Ha, Ha on me! • The last title I want to report on is **X-Factor**. **X-Factor** has slowly, but surely gotten better. The art by Matsuda fits today's tastes and the storyline has gotten more intriguing since Onslaught. I think this title is reflecting what is going on in the aftermath of Onslaught better than any of the "X" titles. Try the latest issue. • All of the Heroes Reborn titles are continuing to sell at least double their old numbers with **Iron Man** and **Fantastic Four** still vying for first place at around 200 copies a piece!

OLYOPTICS

Armature #1 is everything I expected it to be. Steve Oliff really came through! Clean simple art, slightly cartoony with strong inking. My total order (including reorders) was 32 copies sold out in the first two weeks with even more re-orders on the way. Congratulations, Steve!

TOP COW PRODUCTIONS

Darkness #2 is as hot as issue #1! I sold out of 130 copies in the first two weeks. This comic is a smash hit! Currently we are charging $7 a piece for issue #1 and #2. I expect this to rise to $10 or $15 for issue #1 before too long. The art is truly awesome! Good luck finding one!

WEIRD COLLECTIONS DEPT.

I have been buying comic collections for almost ten years now. One of the first things you learn is that everyone has a different way to store their comics. So one day this guy calls me up and says he has a collection of **Amazing Spider-Man** from #4 thru #100. He tells me that they are not in the greatest of condition, but wants to know if I might be interested? I tell him that of course I am interested. Even in lousy shape, old **Spider-Man's** still sell, especially the first twenty issues or so. We make an appointment and he shows up with the collection. Here's where it gets good; apparently, the first owner of the comics had carefully removed the cover to each comic up to issue 100 and then used a three hole punch on the insides of each comic so he could collect them in a binder. The original owner then used paper reinforcers on each hole. Pasted on the title page of each comic. Here's the kicker. The person that was selling these comics was paid for his time on some construction job with these **Spider-Man's**. So, what the original owner did was to staple each cover back on with three staples at the top, middle, and bottom of each comic and then gave it to the seller. The only way I could grade these ravaged comics was to put each one in Poor condition. The end result is I bought a collection of **Amazing Spider-Man** #4-100 for $150. Just to give you an example of how cheaply I will price these comics, issue #4 prices out in Poor at around $30 by the **Annual**. Because of the severe damage I am going to put this comic out at $15. Hey, it can still be read. The hole punch didn't get any of the artwork. This is the best collection story I have ever been able to relate, hope you liked it. (Frankly, looking at these comics made me cringe!)

FINAL COMMENTS

Special thanks to David Baller for sending me a signed copy of **Kaos Moon** #1. You made one of our customers very happy! And to everyone else, thanks for reading my ramblings!

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Howdy from the great state of New Mexico. As I write this report it's 25 degrees below (wind chill factor) just east of us through the mountains. Yes, I know you're saying, "In New Mexico, came on!" But I ain't lying. I think I'll get me a good ol' comic and mosey up to the fire and see what's happening.

ACCLAIM COMICS

The new Acclaim has arisen from the ashes of Valiant and what a resurrection it has been. With the new **Shadowman** leading sales, **X-O Manowar** is not far behind. The only negative thing I've heard about a title is **Ninjak**. Every hardcore Valiant fan said that this title really stunk. All the rest of the titles are winners so far. I guess we have to see if they will hold up in the collectors' market. I actually had to re-order every title except **Ninjak**. Good luck to you guys.

CHAOS! COMICS

As I write this, the new issue of **Chastity** has just hit the shelves. It looks like another winner. It has beautiful art, and as usual it's flying off the shelves, and I expect to be out by the weekend. All Chaos! books seem to be selling very well, and I wish all their upcoming releases the best of luck.

CHERRY COMICS

I know no one ever puts in a plug for ya, but I'm going to break in just this once and say something about **Cherry**, the brainchild of a guy called Larry Welz. Larry was just a normal everyday guy from San Francisco who decided to move to Roswell with his wife Sharon (yes, the one where the flying saucer supposedly went down in 1947 on a guy named Mac Brazell's land in the great state of New Mexico. I know there is a similarity of Mac's name and mine. He's a distant cousin.). You adults out there who enjoy raunchy humor and great art should really check this book out. It is consistently the best-selling adult book that we have, and the production values are second to none. Besides that, Larry and Sharon are

good people. Hi Larry and Sharon and Chip off.

CRUSADE
Shi gets better with every passing issue. The only thing I have to say bad about them is, "Get them out on time!" Tri's means everything to us comic collectors. It keeps our interest up and renews our faith in you. Bill Tucci is one hell of an artist and storyteller, and I'm sure that anything he touches will come out great. Give us more **Shi** with Tucci art! The manga style **Shi** sold like hotcakes for us and I personally liked the idea of printing it backwards. **Atomic Angels** is doing OK but **Shi** is still his top book.

DARK HORSE COMICS
If it wasn't for **Star Wars** and Body Bags, sales from this company would be almost nonexistent. We have a whole new genera-

ation that is going to be exposed to *Star Wars* on the big screen for the first time, and at comic books they'll be a-looking. Might I suggest that they put out some guide for all those fans who have been asking us lately, "How does this book tie in with the movies?" I think that this book would be in great demand for those of us who love the trilogy.

DC COMICS
Leading the pack and widening the gap, these guys have been putting out some killer stuff in the last few months. How about that **Batman: The Long Halloween**? What a great idea and great book. All Batman titles seem to be doing very well in our area. • The new **Invisibles** sold out instantly. I guess we'll have to wait and see how the story progresses to see if it's a hit. • **Preacher** is still at the top of most Vertigo reader's lists. #1's around here are bringing $35.00 and still rising. • The last big **Superman** issue (the Wedding) seemed to have given rise to the sales on **Superman** titles • A word on **Hitman**; in our area we can hardly sell 5 copies for two stores. I realize that this is listed as hot, but either people in our area don't know that this series is written by the same guy who does **Preacher** or they really don't care.

IMAGE COMICS
Mooooove over, Top Cow is back and with one of the best selling books of the year for us, **The Darkness**. We advanced reordered 40 copies of this one and still sold out. I could easily get $5.00 for #1's if I had them. Last summer's San Diego **Darkness** special easily brings $20.00. • We just received **Witchblade** 1/2 as I write this and I've already sold two copies, with no price resistance, at $14.95 each. Witchblade #1's are easily bringing $20.00 as are #2's. • Image titles for the most part seem to be leveling off, with **Spawn** and **Witchblade** leading the pack in sales. The only back issues of **Spawn** that seem to he selling for us are #18 and #21 at $20.00. •

WildC.A.T.S. still sell on a month to month basis but no movement on back issues. • **Gen13** seems to be leveling off. In our two stores, it has reached its peak, so to speak.

MARVEL COMICS
I have never heard more negative thoughts about any one company in my life. How about, "I heard Marvel bit the big one," or "Is it true that DC bought out Marvel?" I believe that a formal statement of this particular news item should be addressed in the fan press in layman's terms so everyone will understand it. • **Daredevil** gets better every month. • The top-selling books of the Heroes Reborn storyline is, in this order, **Fantastic Four**, **Iron Man**, **Avengers**, and **Captain America**. If I had any #1's of **Fantastic Four**, I could easily get $5.00 for them. The same goes for **Iron Man.** As we head into the summer selling months, I'm anxious to see how Marvel will fare.

TOPPS COMICS
Sales on these books are almost nonexistent. Sales have dropped on **X-Files** at my University store from almost 20 copies six months ago to zero now. At my Heights location, sales have dropped from sixty copies to around 15. I'm not picking on them, just the facts.

VEROTIK
Where are these guys and where are they going? **Deathdealer** was a well received book but I think this company is in dire need of some editorial staff that imposes deadlines of some sort. I mean come on—a new issue of one of their titles every 5 months whether we need it our not? They are losing what small audience that they had issue by issue.

VIRTUAL COMICS
Have you taken a look at these comics? They have the following titles out: **The Suit**, **The Six**, and **They Call Me The Skul**. They are really cool books and are selling reasonably well. They have some great art in them and are well written. They also have a really cool web site. Just type in Byron Preiss or Virtual Comics on a search engine and check it out.

I would like to thank **FAN** for letting me voice my opinion so many times in the past year, and I hope to do it many times in the past year, and I hope to do it many more times if they ask me to. Until next time. Hey Shain and David.

CONTEST WINNERS

FAN #14

DON POST STUDIOS CONTEST

Martin Boehnke
New Britain, CT
Age 29
Grand Prize

Harold Douglas
Pasadena, MD
Age 47
First Prize

Brian Gought
Boise, ID
Age 14
First Prize

[illegible]
Winchendon, MA
Age 23
Second Prize

[illegible]
Tigard, OR
Age 27
Second Prize

Christopher Turner
Kenner, LA
Age 25
Second Prize

MINIMUM WAGE CONTEST

Chris Snyder
San Diego, CA
Age 28
Grand Prize

FAN #15

HOMAGE CONTEST

Heather Morris
Bellaire, TX
Age 19
First Prize

Steve Garlach
Marietta, GA
Age 37
Second Prize

Betty Hoffman
Sandy Hook, CT
Age 42
Second Prize

Brian Poellot
Phoenix, AZ
Age 26
Second Prize

Jeff Sherman
Minneapolis, MN
Age 23
Second Prize

Eric Jacobson
Easton, PA
Age 22
Third Prize

Frank Mendoza
Stockton, CA
Age 18
Third Prize

Steven Smith
Walled Lake, MI
Age 35
Third Prize

Farris Timmi
Brookline, MA
Age 33
Third Prize

Shannon Wharton
Rockdale, TX
Age 32
Third Prize

FAN #16

X-FILES CONTEST

Martin Van Hall
Syracuse, NY
Age 42
Grand Prize

Barney Lee Hall
Jacksonville, FL
Age 39
First Prize

Patrick Gray
Staten Island, NY
Age 47
Second Prize

Troy Knutson
Collierville, TN
Age 35
Second Prize

Chris Townsley
Westerville, OH
Age 23
Second Prize

FAN #17

[illegible] SWEEPSTAKES CONTEST

Mr. Dragon
Plymouth, MA
Age 27
Grand Prize

DEMON GUN BOOK LINE CONTEST

Troy Dean
Salina, KS
Age 29
Grand Prize

FAN #18

DC WEIRDO CONTEST

Shyanna Trenbsley
Charles City, VA
Age 24
Grand Prize

W. Brown, III
New Canaan, CT
Age 37
First Prize

Rob Chanenides
Bakersfield, CA
Age 31
First Prize

K. Horejs
Omaha, NE
Age 45
First Prize

Jason Marshall
Santa Rosa, CA
Age 27
First Prize

Steve Suits
Washington, IL
Age 38
First Prize

DON POST HALLOWEEN CONTEST

Jason Teate
Auburn, AL
Age 20
Grand Prize

KNIGHTS ON BROADWAY SCRIPT CONTEST

Ian Marshall
Brooklyn, NY
Age 14
Grand Prize

AREALA CONTEST

Eric Claypool
Lowell, MI
Age 20
Grand Prize

FAN #19

THE LOST PERILS CONTEST

John Flaherty
Fort Collins, CO
Age 22
Grand Prize

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, both buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers must always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are sall sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characters to look for. The Overstreet Price Guide published in this magazine shows the Near Mint (NM) price only. For an expanded list and definition of grades, see the Overstreet Comic Book Price Guide. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in Original Unrestored Condition. Restored books must be described as such for an expanded definition.

NEAR MINT (NM)

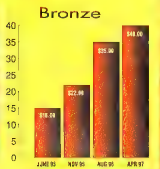
Nearly Perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

BOOKS ON THE MOVE

Continuing the Fan Silver Age origin of Aquaman, this book has shown steady growth and may be a comic to watch!

ADVENTURE COMICS #260

AMAZING ADVS. #11



There's nothing funny about this fan-favorite X-Men! The first appearance of the "Dark" Beast shows strong potential!

ABSOLUTE VERTIGO #1

This controversial book that contains a preview of Garth Ennis and Steve Dillon's **Preacher** is still red hot!

Contact us online at: PriceFAN @ aol.com

OVERSTREET

ABBOTT AND COSTELLO
Feb, 1968-No. 22, Aug, 1971
(Hanna-Barbera) Charlton Comics
1 .... 50.00
2 .... 25.00
[illegible]
11-22 .... 15.00

ABOMINATIONS (see HULK)
Dec, 1996-No. 3, Feb, 1997 ($1.50, limited series)
Marvel Comics
1-3-Future Hulk storyline 1.50

ABSOLUTE VERTIGO (see PREACHER)
1995 (99¢, one-shot, mature readers)
DC Comics/Vertigo
[illegible]

ACTION COMICS
No. 252, Mar, 1959-Present
National Periodical Pubs./DC Comics
1-Reprint (1988, 50¢-c) 3.00
[illegible] 235.00
[illegible] 160.00
[illegible] 190.00
[illegible]
[illegible]
254-1st meeting Of Bizarro & Superman 220.00
255-1st Bizarro Lois Lane 135.00
256-261: 261-Origin/1st app. Streaky the Super-Cat 95.00
262, 264-266, 268-270 .... 85.00
263-Origin Bizarro World 115.00
267-3rd Legion app. (8/60) 250.00
271-275, 277-282: 282-last 10¢ issue 70.00
276-6th Legion app. 155.00
283-Legion Of Super Villains app. 75.00
284-Mon-El app. 75.00
285-12th Legion app. (1/62) 75.00
286-290: 287-14th Legion app.
290-(7/62)-17th Legion app.; Phantom Girl app. 65.00
291, 292, 294-299 .... 40.00
293-Origin Comet (Superhorse) 78.00
300-(5/63) 45.00
301-303, 305-308, 310-320 .... 25.00
304-Origin/1st app. of Black Flame (9/63) 28.00
309-Legion app.; Batman & Robin-c & cameo 25.00
[illegible]
347-346, 348-359: 356-Batman x-over 12.00
347, 360-Giants G-33 & G-45 .... 34.00
361-372, 374-380: 377-Legion begins 9.00
373-Giant Supergirl (G-57); Legion-r 20.00
381-424: 411-Eclipso origin-r 8.00
425-Adams art; The Atom begins 15.00
426-436, 438, 439: 432-1st S.A. Toyman 7.00
437, 443-(100 pg. giants) 12.00
440, 441: 443-1st Grell-a on Green Arrow; 441-Grell-a 5.00
442, 444-479: 454-459-cont. issue 3.50
500-Superman life story (1.00, 68 pgs) 5.00
501-551, 554-582: 521-1st app. Vixen 2.00
552, 553-Adams Atom-c/stories (2 & 3/84) 4.00
583-Alan Moore scripts 10.00
584-Byrne-a begins; New Teen Titans app.
.... 3.00
585-599: 598-1st app. Checkmate 1.50
600-(2.50, 84 pgs.) 3.50
601-642-(1.50, 52 pgs.): 611-614-Catwoman; 643-Perez-c/a begin 1.75
644-649, 657-661, 663-666, 668-673, 675-679: 680-Death of Lex Luthor 679-last 1.00-c 1.25
674-Re-intro Supergirl 2.75
650-(1.50, 52 pgs.)-Lobo cameo 1.75
662-Superman reveals ID to Lois Lane 5.50
667-(1.75, 52 pgs.) 2.00
680-682 .... 1.50
683-Doomsday cameo 5.00
683-2nd & 3rd printings 1.25
684-Doomsday battle issue 5.00
685, 686: Funeral For A Friend issues; Supergirl app. 3.25
685-2nd & 3rd printings 1.25
687-(1.95)-Collector's Ed. w/die-cut c 2.50
687-(1.50)-Newsstand Ed., w/mini poster 2.00
688-699, 701-703-(1.50): 688-Guy Gardner-c/story. 697-Bizarro c/story. 703-(9/94)-Zero Hour .... [illegible]
695-(2.50)-Variant foil-embossed-c .... [illegible]
700-(2.95, 68 pgs.)-Fall of Metropolis [illegible] .... [illegible]
700-Platinum 5.00
[illegible] 1.50
710-[illegible]: 714-Joker app. 719-Batman c/app. 720-2nd print. 721-[illegible] 722-Johnson-c. [illegible] as Superman. 727-Final Night 2.00
720-Lois breaks off engagement 3.00
Annual 1 (’87)-Art Adams-a; Batman app. 6.00
Annual 2 (’89, 1.75)-Perez-c/a 3.00
Annual 3 (’91, 2.00, 68 pgs.) 3.00
Annual 4 (’92-’93, 2.50, 68 pgs.) 2.50
Annual 6 (’94, 2.95)-Elseworlds story 3.00
Annual 7 (’95, 3.95)-Year One story 4.00
Annual 8 (’96, 2.95)-"Legends of the Dead Earth"; Bizarro c/s 3.00

ACTION GIRL
Oct, 1994-Present ($2.50/2.75, B&W, mature)
Slave Labor
1-3 ($2.50) 2.50
4-9 ($2.75) 2.75

ADAM-12
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key
1 .... 55.00
2-10 .... 28.00

ADDAMS FAMILY
Oct, 1974-No. 3, Apr, 1975
(Hanna-Barbera) Gold Key
1 .... 45.00
2, 3 .... 30.00

A DISTANT SOIL
Aug, 1983-Nov, 1989 ($.95/$2.95)
Donning/Star Blaze
1-16 (95¢) "Immigrant Song" w/new material 7.00
1-12 (95) [illegible] w/new material 15.00

A DISTANT SOIL
June, 1991-Present ($1.75/2.50/2.95, B&W)
Aria Press/Image Comics
1-8 .... 2.50
9-12: 9-begin 2.50-c 3.00
13-17: 13-begin 2.95-c. 14-distribution. 15-begin Image issue 3.00

ADVENTURE COMICS
No. 260, May, 1959-No. 503, Sept, 1983
National Periodical Publications/DC Comics
[illegible]
207-208 .... 265.00
209-last pre-code; origin Speedy 265.00

ADVS. OF SPIDER-MAN #11

210-1st app. Krypto (Superdog) (3/55) 2500.00
211-213, 215-220: 220-Krypto app. .... 2[illegible]
[illegible] 10.00
214-2nd app. Krypto 325.00
221-246 .... 175.00
[illegible]
248-252: 254: 255: Green Arrow [illegible] 135.00
253-Superboy/Robin first meet 198.00
256-Origin Green Arrow by Kirby 325.00
257-259 .... 125.00
[illegible]
264-265, 268, 270 .... 90.00
266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character 95.00
[illegible]
269-Intro Aqualad (2/60) 190.00
271-Origin Luthor retold 200.00
272-274, 276-281, 284, 287
289: 276-3rd Metallo. 288-Bizarro-c 75.00
275-Origin Superman/Batman team retold 165.00
282-5th Legion app.; intro/origin Starboy 140.00
283-Intro Phantom Zone 155.00
285-1st Tales of Bizarro World story in Adv. 115.00
286-1st Bizarro Mxyzptlk; Bizarro-c 105.00
290-8th Legion app.; last 10¢ issue 140.00
291, 292, 295-298: 295-Bizarro-c 55.00
293, 294: 293-13th Legion app.; 1st Bizarro Luthor; 294-1st Bizarro M. Monroe, Pres. Kennedy 90.00
299-1st Gold Kryptonite (8/62) 65.00
300-Legion series begins (9/62) 350.00
301-Origin Bouncing Boy 115.00
302-305: 303-1st app. Matter Eater Lad 75.00
306-310: 1st Legion of Substitute Heroes
311-320: 316-Origins & powers of Legion 50.00
[illegible]
323-330: 327-Intro Lone Wolf in Legion 28.00
331-340: 340-Intro Computo in Legion 30.00
341-Triplicate Girl becomes Duo Damsel 26.00
342-351: 346-Intro Karate Kid 16.00
352, 354-360 .... 11.00
353-Death of Ferro Lad in Legion 25.00
361-364, 366, 368-370 .... 10.00
365, 367, 371, 373, 375-Intro Chemical King 10.00
372, 374, 376-380: 380-Last Legion in Adv. 9.00
375-Intro Quantum Queen & Wanderers 10.00
381-Supergirl begins (1st full length story) 20.00
[illegible]
390, 403-(80 pg. giants G-69 & G-81) 15.00
401, 402, 404-410: 409, 410-(52 pgs) 5.00
411, 413, 418, 419: 411-415, 417-420 (52 pgs.) 1.50
412-change/1st Animal Man/Str. Adv. #180 .... 5.00
414-r/2nd Animal Man/Str. Adv. #184 .... 3.00
415, 420-Animal Man-r/Str. Adv. #190, 195 .... 2.00
416-Giant DC-100 Pg. Super Spec. #10, G.A.-r 2.50
417-Vigilante; Frazetta Shining Knight-r 2.00
421-424: 424-Last Supergirl in Adv. 1.50
[illegible]
425-427, 441-458 .... 3.00
428-1st app. Black Orchid (6-7/73) 10.00
429, 430-Black Orchid c/stories 6.00
431-Spectre stories 8.00
432-440: Spectre stories 5.00
439, 440-New Gods/Darkseid story concludes from New Gods #19 pt.439 is dated 9-10/78 w/a missing a month 10.00
441, 442: (68 pgs.)-Death of Earth II Batman 5.00
443-466: (1.00, 68 pgs.) 1.50
467-Starman by Ditko, Plastic Man begin 12.00
468-490: Last issue-rate cover 1.25
491-499: 491-100 pg. digests begin 1.50
500-All Legion reprints 3.00
501-503: Golden Age reprints 1.50

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40: 32-1st code approved issue 75.00
41-50 .... 60.00
51-70 .... 42.00
[illegible] 24.00
94-Aquaman cameo 27.00
106-109-Monster c/stories by N. Adams c/a 56.00

ADVENTURES OF CAPTAIN AMERICA
Sept, 1991-No. 4, Jan, 1992 ($4.95, limited series)
Marvel Comics
1-4-Maroto a/Maguire-a (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX (also see ASKANI'SON & THE FURTHER ADVENTURES OF...)
May, 1994-No. 4, Aug, 1994 ($2.95, limited series)
Marvel Comics
1-Characters from X-Men 5.00
2-4 .... 4.50
TPB ($14.95) r/1-4 .... 15.00

ADVENTURES OF JERRY LEWIS, THE (see SUPER DC GIANT)
(Adv. of Dean Martin & Jerry Lewis #1-40)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41 .... 60.00
42-60 .... 40.00
61-80: 68, 74-Photo-c 30.00
81-91, 93-96, 98-100: 89-Bob Hope app. 99-Dick Sprang-c 18.00
92-Superman cameo 25.00
97-Batman/Robin x-over, Joker c/story 35.00
[illegible] 33.00
[illegible] 27.00
105-Superman x-over 20.00
106-111, 113-116 .... 9.00
112-Flash x-over 20.00
117-Wonder Woman x-over 12.00
118-124 .... 6.00

ADVENTURES OF SNAKE PLISSKEN
Jan, 1997 ($2.50, one-shot)
Marvel Comics
1-Brereton-c 2.50

ADVENTURES OF SPIDER-MAN
Apr, 1996-Present (99¢, color)
Marvel Comics
1-11-Based on animated series 1.00

ADVENTURES OF SUPERMAN
Jan, 1987-Present
DC Comics
424 .... 2.25
425-449: [illegible] 2.00
450-462 .... 1.75
463-Superman/Flash race 3.00

KEY HOT COLD

...ebba crazy pre-dawn Lobo #1 ... 3.00
50-679 481 491 493 Lean 51-00 c 1.25
50, 1.75 52 pgs.) ... 2.50
...995 ... 1.50
...e Doomsday canvas ... 5.00
...95, #97 2nd printings ... 1.25
...7 Doomsday battle issue ... 5.00
...98 499-Framed for a Friend, ...
...ungry! pgs. ... 3.00
...98 2nd & 3rd printings ... 1.25
...50 (2.95 68 pgs.) Collector's Ed ...
...ed Card ... 2.25
...0 (2.50, 68 pgs.) Reg. Ed. w/differentc ...
... 2.75
...Rage on Batcave ... 25.00
...ed '95) Collector's Ed. w/die-cut ...
... 2.00
...ed '50 Regular Ed. w/mini-poster, ...
...5 ... 1.50
...2 Supergirl #76 ... 2.00
...3 517 528-Challengers of the Unknown ...
...3 50 Booster/Joy '67/'09 Ms Comi ...
...ue ... 1.50
...2 52 Nikki graphic fabric ed. ... 2.50
...18 521 (9/10/94), 518 (11/94), 1.50
...6 543 324 begin 1.95c 527 return of ...
...y/m Centurion from Zero Hour ...
...533 snapshot/copy 535-Sinbad/copy ...
...536 Brainiac app. 537 Parasite app. ...
...543 Final Night 541-Superboy/copy ...
...e & Clark honeymoon ... 2.00
...ue 1 (9/95) Bolton & Joseph ... 1.50
...ual 2 (9/96) Lobo app. ... 2.25
...ual 3 (9/97, 2.00) Armageddon 2001 ...
... 2.25
...ual 4 (9/98, 2.50) Guy Gardner/ ...
...storyline ... 2.75
...ue 5 (9/99, 2.50) Booster/ ...
...Earthbound ... 2.75
...mus 1 (7/94, 2.95, 68 pgs.) Elseworlds ...
...tory ... 3.00
...ual 7 (95, 2.95) Year One story ... 4.00
...rvasive 8 (96, 2.95) "Legends of the Dead ...
...Earth" ... 3.00

ADVENTURES OF THE MASK
...996 No. 12, Dec. 1996 (2.50)
...e Horse Mask ... 2.50
...2 based on cartoon ... 2.50

ADVENTURES OF THE NEWMEN (formerly ...ure MEN #1, 2)
...y 1996 Present (2.50)
...e Mum Press
...present/Ale ... 2.50

ADVENTURES OF THE X-MEN, THE
...Aug. 1996 Present (99¢)
...ential Comics
...1 based on TV show "3 Spider-Man's" ...
...1 ... 1.00

ADVENTURES ON THE PLANET OF THE APES
...1975 - No. 11, Dec. 1976
...Atlas/Marvel Comics Group
...Return of the Apes (+ b/w)
...Apes ... 6.00
...5 ... 4.00
...6 ... 2.00

AFTERMATH: THREE-ZERO
...Sept. 1993 (3.95, one-shot)
...ZERO, INC.
...ntagonist w/card & mini-poster, ...
...e/b (1st work) ... 4.00

AGE OF APOCALYPSE: THE CHOSEN
...1995 (2.50, one shot)
...Comics
...ormation/c&s ... 3.50

AGE OF HEROES, THE
...2-15, 1949?
...erican Comics
...5 & Ridgeway-a ... 3.00

AGE OF INNOCENCE: THE RESURTH OF IRON MAN
Sept. 1996 (2.50, one-shot)
Marvel Comics
1-new origin of Tony Stark ... 2.50

AKIKO ON THE PLANET 3NOO
Dec. 1995-Present (2.50/2.95 B&W)
Antarctic Press
1 (2.95) gatefold-c, Crilley-c/a ... 7.0
1-9 (2.50) Crilley-c/a ... 3.0

AKIRA
Sept, 1988 No. 38, Dec. 1995
(2.50/2.95/6.95) (b&w)
Epic Comics
1 ... 4.0
1, 2-2nd printings ... 2.5
3-6 ... 3.0
6-16 ... 5.0
17-33 1st Bryan-c/a ... 3.0
34-37 (6.95) 1st issue w/ Graham Crackers ...
Wolfman-c/a; 38 Wolfman-a/Bisley-c ...
Prest-c/a; Simonson-a; Final O'Neil ...
Mastermind-c/a ... 7.00

ALIENS, THE
Nov-Dec 1957-No. 2, May 1982
Gold Key
Reprints from Magnus #1,3,4,6-10, all by ...
Russ Manning ... 15.00
2-Some contents as #1 ... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, b&w limited series)
1-1st appearance Aliens in comics ... 25.00
Second printing ... 3.00
1-Rhea - Sixth printings ... 2.00
2 ... 10.00
2-Second printing ... 3.00
2-Third printing ... 3.00
3 ... 7.00
4 ... 5.00
5, 6 ... 3.50
3-6- 2nd printings ... 2.50
Aliens Mini Comic 1 (2/89 4x6") Includes ...
an Aliens Portfolio ... 8.00
Aliens Platinum Edition (See Dark Horse ...
Presents 1) ... 10.00

ALIENS
Aug. 1989-No. 4, 1990 (2.25, limited series)
V2 #1 ... 8.00
V2 #1 2nd printing (90, 2.25) ... 3.25
2, 3 ... 5.00
4 ... 5.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50 -limited series)
1-3-Dorman painted-c ... 2.50

...BERSERKERS
Jan, 1993-No. 4, Apr. 1993 (2.50, limited series)
1-4 ... 2.50

... COLONIAL MARINES
Jan.1993-No. 10, July 1994 (2.50, limited series)
1-10 ... 2.50

...EARTH ANGEL
Aug 1994 (2.95 one shot)
nn-Barrie-a/story wraparound-c ... 3.00

...EARTH WAR
June 1990-No. 4 Oct 1990 (2.50, limited series)
1-Sam Kieth-c/a(p) ... 8.00
2-Sam Kieth-c ... 7.00
3, 4 ... 5.00

...GENOCIDE
Nov 1991-No. 4 Feb 1992 (2.50 limited series)
1-4 Suydam painted-c & wraparound-c, ...
polybag poster ... 5.00

...HIVE
Feb., 1992-No. 4, May, 1992 (2.50 limited series)
1-4 Kelley Jones-c/a in all ... 2.50

LADY ENEMY
Sept 1993-No. 4 Jan 1994 (2.50 limited series)
1-4 Painted-c ... 2.50

...NOSTALGIA
Dec. 1996 (2.95, one-shot)
1 ... 3.00

...MONDO HEAT
Feb. 1996 (2.50 one shot
nn ... 2.50

...MONDO PEST
Apr. 1995 (2.95 one-shot, 64 pgs.)
nn-Dark Horse Comics #22 24 ... 3.00

...MUSIC OF THE SPHERES
Jan 1996-No. 4, Apr. 1996 (2.50, limited series)
1-4 ... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, Aug. 1993 (2.50, limited series)
1-12 ... 2.50

ALIENS: EARTH WAR
2-13 Bolton portraits; 1-3 Golden-c ... 2.50
1-Embossed foil platinum ed. no price/no ...

ADVS. OF X-MEN #11

...ack ... 20.00
...LOGUE
Apr. 1992-No. 4, July, 1993 (2.50, limited series)
1-4 ... 2.50

... SACRIFICE
May, 1993 (4.95, one-shot, 52 pgs.)
nn-Peter Milligan script, painted c/a ... 5.00

...SALVATION
Nov. 1993 (4.95 one shot
nn-D. Gibbons script ... 5.00

...STRONGHOLD
May, 1994-No. 4, Sept, 1994 (2.50, limited series)
1-4 ... 2.50

...VS. PREDATOR: DIE DARK HORSE PRESENTS #24
June, 1990-No. 4, Dec, 1990 (2.50, limited series)
1-4 ... 10.00
1-2nd printing ... 2.50
2,3 ... 8.00
4-Dorman painted-c ... 5.00

... VS. PREDATOR: BOOTY
Jan 1996 (2.50 one-shot)
1-painted-c ... 2.50

... VS. PREDATOR: DUEL
Mar 1995-No. 2, Apr 1995 (2.50, limited series)
1 ... 2.50

... VS. PREDATOR: WAR
Sept 1995-No. 4 Dec 1995 (2.50, limited series)
1-4 ... 2.50

ALIEN WORLDS
Dec. 1982-No. 7, June 1983
Pacific Comics
1 ... 2.50
2, 3, 4-Dave Stevens c-a ... 4.00
5, 6-Art Adams, Ed Hannigan pencils ... 3.00
7-Art Adams, Ed Hannigan pencils ... 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1952-No. 117 Sept-Oct. 1966
National Periodical Publications
127 (1952) ... 425.00
2 (12-1/52-53) - 5 ... 265.00
6-10 ... 250.00
11-18 1st post-war G.I.Joe ... 225.00
19-28 ... 175.00
29, 30, 32-Wood a. ... 165.00
31, 33-40 ... 130.00

ALL AMERICAN WESTERN
Nov. 1948-No. 130, May 1954
National Periodical Publications
1 (#1) ... 425.00
2 (12-1/49) ... 225.00
3-10 ... 150.00
11-20 ... 125.00
21-30 ... 100.00
31-40 ... 90.00
41-50 ... 75.00
51-66 ... 60.00
67 1st app. Gunner & Sarge ... 120.00
68-70 ... 50.00
71-80 ... 40.00
81, 83-88 88 last 104 issues ... 45.00
82-Wood c-1st ... 55.00
89-99 ... 35.00
100 ... 40.00
101-130 ... 30.00

ALLEGRA
Aug. 1996-No. 4, Dec. 1996 (2.50, color)
Image Comics/Widescreen Productions
1-4-Singleton/Clark-c(p) ... 2.50

ALL-STAR SQUADRON
Sept 1981-No. 67, Mar, 1987
DC Comics
1-48, 48-67 ... 1.00
46" Anniversary (1st full story) ... 4.00
Annual 1-3 (11/82-9/84) ... 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11, Apr-May 1972
National Periodical Publications
1 ... 12.0
2-8; 2-El Diablo by Morrow-c/a(p) ...
3 Origin El Diablo ... 5.0
9-Frazetta-c (3 pgs.) ... 6.00
10-1st origin Jonah Hex (2.1.72) ... 45.00
11 2nd app. Jonah Hex ... 65.00

ALPHA CENTURION (see SUPERMAN)
1996 (2.95, one-shot)
DC Comics
1 ... 3.00

ALPHA KORPS
Sept, 1996-Present (2.50, limited series)
Diversity Comics
1-origin/1st app. ... 2.50

ALPHA FLIGHT (#50 on (see #1 next side)
Aug. 1983-No. 130, May, 1994
Marvel Comics Group
1-52 pgs.; Hyperion begins, Wolverine ...
comes ... 2.00
2-12 1-Double size ... 1.50
13-Wolverine app. ... 2.50
14-16 -16 Wolverine comes ... 1.25
17-Wolverine vs. Wolverine cameo ... 15.00
18-28; Last Byrne issues ... 1.25
29-32, 35-49 -39 Portacio' beg ins. ... 1.00
33,34-Wolverine app. -34 Origin retold ...
... 2.50
50-Double size ... 3.00
51-Jim Lee's 1st work at Marvel ... 2.50
52, 53-Wolverine 53-Joe Portacio c ... 2.50
54, 63, 64-Jim Lee cvr ... 1.00
55-60-Lee cvrs(p) ... 2.50
65-74, 76-86, 74-Wolverine, Spider-Man ...
... 1.25
75 (1.95, 52 pgs.) ... 2.00
87-90-Wolverine app., Jim Lee c ... 3.00
91-99, 101-103, 107 119, 121 129 ... 1.50
100 (2.00, 52 pgs.) Avengers app. ... 2.00
104-Wolverine vs Hulk c-a(p) ... 2.00
106-2nd printing ... 1.50
120 (2.25) Polybagged w/poster ... 2.25
130 (2.25, 52 pgs.) ... 2.25
Annual 1 (9/86, 1.25) ... 1.25
Annual 2 (12/87, 1.25) ... 1.25
Specials '93 (6/92, 2.50) -Wolverine-c/story ... 3.00

AMALGAM AGE OF COMICS, THE DC COMICS COLLECTION
1996 (12.95, trade paperback)
nn-(Amazon, Azrael-tr, Doctor ...
Strangefate, Z.Z., Legends of the Dark ...
Claw & Super Soldier ... 13.00

AMAZING ADULT FANTASY
No. 7, Dec. 1961-No. 14, July, 1962
Marvel Comics Group (AM)
7-Ditko-c/a on all ... 525.00
8-13 ... 375.00
14-Prof. X prototype ... 430.00

AMAZING ADVENTURES

FACT
Michael Moorcock's Elric made his comic debut very nearly back in Conan #143!!!

OVERSTREET

June, 1961-No. 6. Nov, 1961
Marvel Comics Group (AAM)
Fantastic Four 1 Marvel Superheroes
Strange Tales 101 1 Nick Fury
Tales of Suspense 39 1 Iron Man
Tales to Astonish 27 1 Hulk
2 ..... 650.00
3-6: 6 Last Dr. Doom. 335.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8) double feature begins 30.00
2-4 ..... 10.00
5-8-Red Address 18.00
9, 10-Magneto app. 10.00
11-New Beast begins
(1st app. Beast) 40.00
12-17 13 Inathemand 6 Evil Mutants app. 7.00
18-1st app. Killraven, M. Adams a 10.00
19-39 ..... 5.00

AMAZING FANTASY
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AAM)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.), 1st app. Aunt May & Uncle Ben; Kirby/Ditko (5 pgs.)
GD FN NM
1733.00 5200.00 26,000.00

AMAZING FANTASY
No. 16, Dec, 1995-No. 18, Mar, 1996 (3 iss)
Marvel Comics
16-18-Busiek/Paul Ivanov, Spider-Man app. 4.00

AMAZING SCARLET SPIDER
Nov, 1995-No. 2, Jan, 1995 (1 iss)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 2.00

AMAZING SPIDER-MAN, THE
Mar, 1963-Sept, 1995/ Aug, 1995-Present
Marvel Comics Group
1 (Golden Records Reprint) 160.00
(with Golden Records I 1966) 275.00
2-1st app. The Vulture 2,500.00
3-Origin & 1st app. The Sandman 1,500.00
5-Dr. Doom app. 1,350.00
6-1st app. Lizard 975.00
7, 8, 10: 8 Early FF issues x-over 700.00
11, 12, 12 Dec. Octopus x-overals
Spidey's Powers 430.00
13-1st app. Mysterio 525.00
14 ..... 400.00
15-1st app. Kraven, The Hunter, 1st mention of Mary Jane Watson (not shown) 455.00
16-1st Daredevil x-over (yellow costume) 325.00
17-2nd app. Green Goblin (c/by) 500.00
18-1st app. Ned Leeds (later Hobgoblin) 225.00
19-Sandman app. 260.00
20-1st app. & origin The Scorpion 315.00
21-2nd app. The Beetle (see Str. Tales#123) 210.00
22-1st app. Princess Python 190.00
23-2nd app. Green Goblin (c/by) 290.00
26 ..... 170.00
27-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 220.00
28-4th app. Green Goblin, 1st Crime Master 230.00
29 ..... 160.00
30-1st app. Molten Man 200.00
31-1st app. Vulture 140.00
32, 33: 33 intro Harry Osborn (later becomes Jnr Gr. Goblin), Gwen Stacy, & Prof. Warren. 38 last Ditko issue. 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 135.00
34-Green Goblin c/story; 43 revealed 175.00
40-Origin Green Goblin (1st time told) 175.00
41-1st app. Rhino 130.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels) 1st time her face is shown 110.00
43-49 ..... 80.00
50-Intro Kingpin (7/67) 350.00
51-2nd app. of Kingpin 125.00
52-60: 56 Intro Capt. George Stacy 65.00
61-74: 69, 70-Kingpin app. 69-Kingpinx ..... 74 last 12¢ issue 48.00
75-89, 93-93, 93, 99 84, 85-Kingpin/cl stories 40.00
90-Death of Capt. Stacy 42.00
94-Origin retold 50.00
96-98, Drug issues not approved by CCA. Green Goblin storyline, 97,98-Green Goblin/Osborn 75.00
100-Anniversary issue (9/71) 170.00
101-1st app. Morbius, last 15¢ issue (10/71) 160.00
102-Origin/2nd app. Morbius 75.00
103-118, 109-Dr. Strange c/story (8/72) 25.00
119, 120-Spider-Man vs. Hulk 38.00
121-Green Goblin kill, Gwen Stacy 110.00
122-Death of Green Goblin 130.00
123-128, 123-Cage app. 124-1st app. Man Wolf (9/73), 128-Cage app. 30.00
129-1st app. Jackal & The Punisher (2/74) 250.00
130-132, 138-141, 135 Cage app. 15.00
136-Punisher cameo app. (7/74) 20.00
137, 2nd-3rd Punisher app. (8/74) 65.00
138-Reintro Green Goblin (Harry Osborn) 40.00
139-Green Goblin c/story Harry Osborn 40.00
142, 143 Green Story clone cameos 24.00
144, 147, 146-Cat, Gwen Stacy clone 24.00
145-Cat, 146 Gwen Stacy clone storyline 24.00
147-Spider-Man meets Stacy in a clone 24.00
148-Jacks reverted 8.00
149-Spider-Jack 8.00
150-Spider-Jack 8.00
151-Spider-Man disguises at clone body 35.00
161-Punisher cameo, Nightcrawler app. 10.00
162-Punisher, Nightcrawler app. 15.00
163-173, 181-190, 169-Cage app. reassigned. 181-Origin retold 8.00
174, 175-Punisher app. 15.00
176-180, Green Goblin app. 18.00
191-193, 195-199, 203-208, 210-219 ..... 7.00
194-1st app. Black Cat 24.00
200-Giant-length issue (1/80) 30.00
201, 202-Punisher app. 15.00
209-Origin & 1st app. Calypso (10/80) 3.00
220-237, 225-Rocket Raccoon story (11/82) 6.00
238-1st app. Hobgoblin (Ned Leeds) (2/83) (w/Tarbox cast intact) 80.00
238-Without Tarbox 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 45.00
240-243, 246-248 241-Origin Vulture 3.00
244-Hobgoblin cameo (2nd app.) 10.00
245-Kathy Donovan w/Hobgoblin powers battles Spider-Man (10/83) 1st Hobgoblin cameo (4th app.) 12.00
250-252 pgs.) anti black costume, 1st full Venom story 35.00
301-305 ..... 15.00

AMAZING SPIDER-MAN #420

249-253-Hobgoblin/Spidey battle storyline 14.00
253-1st app. black costume for Spidey (6/84) 35.00
253-Text 1st app. The 7.00
254-Jack O'Lantern app. 7.00
255, 256, 263, 264, 266-274, 277-289, 292, 293, 295-1st Prowler, 296-Origin Prowler (Brett Of Vengeance) app. 279-Jack O'Lantern c/story. 282-A Foster x-over 3.00
257-2nd app. Puma, Hobgoblin cameo 10.00
258-Hobgoblin app. (mini) 10.00
259-Full Hobgoblin app., origin Ms. Warren 25.00
260-Hobgoblin story 10.00
261-Hobgoblin c/story 13.00
262-Spider-Man unmasked. 10.00
265-1st app. Silver Sable (6/85) 7.00
265-Silver Sable 2nd printing 2.50
273-(52 pgs.) 1st origin by Ditko, Hobgoblin c/s 15.00
276-Hobgoblin story 7.00
290-Hobgoblin battles Jack O'Lantern 8.00
294-Punisher cameo app., Gang War begins, ends #298, Hobgoblin c/story 8.00
295-Punisher app.; minor nexus to app. 8.00
296, 286, 286-Hobgoblin c/app. (mini) 8.00
287-Hobgoblin app. (mini) 6.00
288-Hobgoblin full app. 7.00
289-1 25, 50 pgs. (Death of Ned Leeds/Hobgoblin), Wormwide (lack Of Interest) becomes new Hobgoblin 24.00
290-292 ..... 4.00
293, 294-Part 2 & 3 of Kraven story 9.00
295-297 ..... 6.00
298-Todd Mcfarlane c/s begins (2/88), 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 32.00
299-1st app. (cameo) Venom in costume 32.00
300-(52 pgs.)-Origin Venom, 1st full app. Venom 45.00
301-Todd Mcfarlane c/s begins 22.00
313-317 Venom app. 20.00
318-322, 320-1/99-Busiek/Ivanov 8.00
324-Sabretooth app., Mcfarlane c/as art 16.00
326, 327, 329-Mcfarlane 6.00
328-Hulk app., last Mcfarlane 12.00
330, 331-Punisher app. 4.00
332, 333-Venom c/story 10.00
334, 336-338 343 ..... 3.00
337-Hobgoblin app. 4.00
344-1st app. Clete Kassidy (Carnage) 12.00
345-Full app. Clete Kassidy 15.00
346, 347-Venom app. 10.00
348, 349, 351-359, 359(-) 25+) 2.50
350-(-) 50 pgs.) 1Opgs. variant 3.00
360-Carnage cameo 9.00
361-Intro Carnage 30.00
362-Grd printing, silver c 2.00
362, 363-Carnage & Venom c/story 9.00
364, 366-374, 376 387 373-Venom back-up. 374-Venom c/story 3.00
376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-1st the spy app. 384-Venom/Carnage app. 1.75
365-(-) 93) Silver hologram on c, gold-foil poster, 1st app Spider-Man 2099 ..... 5.00
375-(-) 93) Hologramic, vs. Venom c/story 4.00
388-(-) 95) Hologramic, vs. Venom c/story 4.00
389-(-) 25, 68 pgs.) Newsstand Edition and 2 back-up stories: Venom, Cardiac & Chasm 2.25
388-(2.95)-Collectors issue w/Back-a 3.00
389 396, 398 399 401 402- 389-Begin 1.50¢, Gwen Goblin app., bound-in card sheet. 394-Power & Responsibility Pt. 3 396-Daredevil & cage 402- Carnage app. 406-Iron Man/Doc Octopus 407-Human Torch, Silver Surfer, Sandman app. 409 Kaine, Venom app. 410-Carnage app.
414-The Rose app. 415-"Omnoglyth", Spidey vs. Sentinels. 415 Pun Gunny-ref(s) origin, w/card insert #18 "Revelations", Norman Osborn cameo (1 page). 420-
Man-c/app 1.50
390-(2.95) Collectors Edition, polybagged w/16 pg. insert & promotion print. 3.00
394 (2.95), 48 pgs.)-Mature edition, flip book w/Birth of a Spider-Man pt. 2; silver foil-s 5.00
397-22.22/flip book w/Ultimate Spider-Man 2.25
400-(2.95) Death of Aunt May 6.00
400-(1.95) Death of Aunt May-Deadlier, encased 6.00
405-Collector's Ed.-White-c 17.00
408-(2.95) variant-c, polybagged w/cassette 3.00
421-(1.95) two stories 7.00
Annual 1-(-66) 1st Sinister Six, new 41 pg. city 675.00
Annual 2-(-68) New Doctor Strange stg (partial) 230.00
Special 3-(11/66)
Avengers vs Hulk x-over 85.00
Annual 4-(11/69)
Spidey battles Thanos Torch (new 41 pg. story) 80.00
Special 5-(11/76) Peter Parker's parents, New 40 pg. Reil Skull story 30.00
Special 6-(11/89) 64 pg. Sinister Six story from Annual #1 ..... 28.00
Annual 7-(7/92) 48 pages 8.00
Special 8-(12/71) All reprints 28.00
King Size 9-(1/87)-r/Spec. Spider-Man Classic #1 (Green Goblin c/story, 40 pgs re-edited from orig. 58 pgs) 28.00
Annlss 10-13-(1976-79) All new s-13 Byrne 8.00
Annual 14 (93) Miller-c/s 9.00
Annual 15-(93) Punisher app., Miller-c/s 18.00
Annual 16-20-(1982-86) 12.00
Annual 21-(-87) Wedding issue, direct sale 10.00
Annual 21-(-87) Wedding issue, newsstand 10.00
Annual 22-(-88) Evolutionary War 8.00
Annual 23-(-89) Atlantis Attacks, Layton-c 5.00
Annual 24-(-90, 2.00) 4.00
Annual 25-(-91, 2.00) 1st solo Venom story 10.00
Annual 26-(-92, 2.25)-New Warriors-c/story, Venom solo story (cont'd in Spect. 5.00
Annual 27-(-93, 2.95) Polybagged w/card, 1st app. Annex 3.00
Annual 28-(-94, 2.95, 68 pgs.)-New Carnage-c/story 3.00
1996-(2.95) 3.00
Crossover: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr, 1995 ($3.95, one shot)
Marvel Comics
1-Flip book 4.00

AMAZING X-MEN
Mar, 1995-No. 4, July, 1995 (1 95, limited series)
Marvel Comics
-Age of Apocalypse-s 4.00
2-4 ..... 2.50

AMAZON
Apr, 1996 (1 93)
DC Comics
1-"Amalgam Comics" Byrne-c/s/a 2.00

AMAZON WOMAN
Feb, 1996-No. 4, May, 1996 (2.95, B&W,

KEY HOT COLD

...ined series, mature)
...Classics
...4 Sam Kieth cvr/i/a ... 3.00

AMERICAN FREAK: A TALE OF THE UN-...NING
Feb 1996-No 5, June, 1996 (1.95, framed ...es)
DC Comics/Vertigo
...5 ... 2.00

AMERICAN SPLENDOR (Harvey Pekar)
COMIC-CON COMICS
...1996 (2.95, B&W, one shot) ... 3.00
...Visions
SPECIAL: A STEP OUT OF THE NEST
...1994 (2.95, B&W one shot)
...Fabrications ... 3.00

AMERICAN SPLENDOR
...pr 1995-No. 2, Oct. 1995 (3.95, B&W, ...ized series)
...Follies 1 ... 4.00

AMERICA'S BEST TV COMICS
...ss/T (Clear Sea, 68 pgs., 25¢, one shot)
...ntain Broadcasting Company
...mantic Four Cosmic Amazing
...Spider-Man ... 70.00

ANGELA
...1994 - Present (2.95)
...ge Comics/Todd McFarlane Productions
...Grimm cvr/Capullo a; Spawn app ... 14.00
...3 Guinaro/Capullo a ... 10.00
...ecial Edition Finale Spawn cvr ... 30.00
...ecial Edition Angela cvr ... 35.00
...1 (9.95) w/1-3 plus special wrap-ups ... 10.00

ANGUISH: RAGE OF ANGELS
...ne GHOST/ 1
...1996 (2.50, one-shot)
...Michael Turner a/cvr; Dorkyl/Pyle gravitee
...flip book, variant c ... 2.50

ANGUISH, AND THE APE
...Dec 1996 thru No. 6, Sept-Oct, 1997
...ntrance Perceptions Publications
...25 ...
...6 ... 15.00

ANGELS OF DESTRUCTION
...1996 (2.50 one-shot)
...ntasy Comics
...Conveyance ... 2.50

ANIMAL MAN
...ne, 1988 thru #9 (Nov 1995 (mature)
...Comics/Vertigo (becomes Vertigo #57)
...Grandest #1 #3 ... 10.00
...4 ... 6.00
...5 ... 4.00
...6 Invasion nn ... 3.00
...16 11-Began $1.50 c 26-Last Grant/Yeowman scripts ... 2.50
...17, 18, 23, 27-29 ... 1.50
...2.95, 52 pgs./last issue by Tom Veitch ... 3.00
...7, 50, 68 pgs. ... 5.00
...12, 60-Begin 1.95/c ... 2.00
...19, 53-Begin 2.25/c ... 2.25
...Annual 1 (3.95,'93) Children's Crusade ... 4.00
...Shadows ... 4.00

ANIMAL MYSTIC (see DARK ONE)
...Present (2.95/V.O. 50, B&W)
...Series ... 55.00
...Shamate a/c ... 15.00
...2nd print ... 20.00
...Special ... 50.00
...2nd print (Rebus) ... 18.00
...Poster insert ... 4.00
...#1 (1.95) ... 2.00
WATER WARS
...2 (2.95, framed series)
...Dark Glass a/c ... 3.00

ANIMARIACS
May, 1995-Present (1.50)
DC Comics
...1-22: 1-9: Kirkman penalty ... 1.50
...A Christmas Special (12/94, 1.50) ... 1.50

ANTHRO
July Aug, 1968-No 6, July Aug 1969
Marvel/Atlas
Maroon Periodical Publications
...1 ... 30.00
...2-6 ... 27.00

AQUAMAN
Jan-Feb 1962-No. 63 Aug Sept 1970
Maroon Periodical Publications, D...
...1 ... 450.00
...2 ... 200.00
...3-5 ... 115.00
...6-10: 9-Sea Devils ... 85.00
...11-20 ... 60.00
...21-32, 34-41 ... 35.00
...33 Nov Aqua...man ... 37.00
...41, 42, 47 ... 28.00
...43-45, 48-50 ... 25.00
...51-70 Postscript by N. Adams ... 42.00
...52-70 No 56, 64, 711 ... 11.00
...5, 57-59 (9.97?) 58-Origin recap ... 7.00

AQUAMAN
Feb, 1986-No 6, May, 1986 (mini-series)
DC Comics
...1-4 ... 4.50
...2-4 ... 3.00
...Special 1 (88, 1.50) ... 2.20

AQUAMAN
Dec, 1989-No. 13, Dec, 1990 (1.00/1.25)
DC Comics
...1-5 (1.00) ... 2.25
...6-13 (1.25) ... 3.00

AQUAMAN
Aug, 1994-Present (1.50)
DC Comics
...0,1: 0-(10/94)-Peter David script begins ... 4.00
...2 have faced ... 2.50
...3-8: 3-(1/95)-Superboy-c & app 4-Lobo app ... 2.00
...9-29: 9-Begin 1.25/c 10-Green Lantern app 16 in JLA, Warstar Wonders 18-Ocean Master app 21 Zero-c 22-Sea Devils, Power Girl app 28-Final Night 28-Martian Manhunter app. 29-Black Manta c app ... 1.75
...Annual 1 (95, 3.50) Year One Story ... 3.50
...Annual 2 (96, 2.95) "Legacies of the Dead Earth" ... 3.00

AQUAMAN: TIME & TIDE
Dec, 1992-No 4, Mar 1994 (1.50, mini-series)
DC Comics
...1-4 Peter David scripts 1-Origin begins/2.50 fifth-1996, 9.95) c/1-4 ... 10.00

ARAKNIS
1995-Present (2.50, limited series)
Mushroom Comics/Mystic
Comics/Manx-ipator
...1 2-Chris Brothers c/a ... 4.00
...2-4 3-wrap-ups ... 2.50
...0 4/96, 2.95) ... 3.00
...Special Edition ... 3.00
...1, 2 1-Ongoing series (5/96) 2-Manx-ipator ... 2.50
...Special Edition polybagged w/comic-book ... 10.00

ARCHANGEL
Feb 1996 (2.50, B&W one-shot)
Maroon Periodical Publications
...Milligan s ... 2.50

ARCHIE & AKRUTSERVE
June 1992-Present (2.50)
Welcott Comics
(c)(1992 Barry Smith
Q-Gold Logo)
...4 (9/93) Hollow ... 4.50
...mgm't or abolition ...
...2nd print ... 2.50
...3 (2.50) Smith/Hollow ... 3.00
...4-6 (2.50) continued in third ... 2.50
...Adventures Barry Smith-Q/ sagas 1st ...ear Time Warrior ... 4.50
...(5/93) 2nd app Iron 10, 11 Sinister ...21 2nd Shadowman app, 22-w/Guardians ...hting cars 25-Eternal Warrior app ... 2.50

ARCHIE AS PIERCEHEART THE POWERFUL
(See Jughead as Captain Hero & Like With Archie)

SPECIAL
A... "A Date with Archie" nn ...
...Back to School ...

ARMORED TROOPER VOTOMS
...1 (4.95) Framed (3.5" ...

ARRGH
...1 ... 6/95, 2.95
...Sam's Group
...1-3 ... 3.00
2-5 ... 1.75

ARSENAL SPECIAL
1996 (2.95, one-shot)
DC Comics
1-C: Henderson-s ... 3.00

ARTEMIS: REQUIEM
June, 1996-No 4, Nov, 1996 (1.75)
DC Comics
1-6-Similar/a/c/ 1-2-Webster Woman app ... 1.75

ASTONISHING X-MEN #1
Sept, 1966-No. 6, Nov, 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1-Super-hero parody. Pureheart & Evilheart (Reggie) app ... 60.00
2 ... 40.00
3-6 ... 30.00

ARCHIE MEETS THE PUNISHER
(See PUNISHER MEETS...)
Aug, 1994 (2.95, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-Adapts...t Raccoona-a on Punisher/ 2-Goldberg-a on Archie, same content as The Punisher Meets Archie ... 3.00

ARMATURE
Nov, 1996-Present (2.95, limited series)
Olyocious
Steve Oliff-c/Mike Wieringo a/Mark Waid ... 3.00

ARMED AND DANGEROUS (Acclaim Comics)
Apr, 1996-No. 4, July, 1996 (2.95, B&W)
1-4 Bob Kelly-c/a ... 3.00

ARMS & SLAUGHTERHOUSE
Oct 1996-No. 4 Jan 1997 (2.95, B&W mature)
1-4 Bob Hall s/a ... 3.00

ARZACH
1996 (6.95, one-shot)
Dark Horse Comics
...Moebius a/a ... 7.00

ASH
Nov, 1994-Present (2.50)
Event Comics
0 (3.00: 5/96) "Present"-c, foil logo, w/ pin-ups ... 4.00
1 (2.00: 5/96) "Future"-c, foil logo, w/ pin-ups ... 4.00
0-"Present" Blue Foil Logo (1.00) ... 12.00
0-"Future" Blue Foil Logo (1.00) ... 12.00
0-"Present" Silver Prism Logo (3.00) ... 27.00
0-"Future" Silver Prism Logo (3.00) ... 27.00
0-"Present" Red Prism Logo (3.00) ... 27.00
0-"Future" Red Prism Logo (3.00) ... 27.00
0-"Present" Gold Hologram Logo (1.00) ... 22.00
0-"Future" Gold Hologram Logo (1.00) ... 22.00
1-Quesada/a/story, Palmer-d/story, Barry Smith pinup ... 12.00
2-M. Margolin hellboy pinup ... 11.00
3,4 3-Geof Darrow-Big Guy pinup 4-Jim ...ee pinup ... 8.00
4-Fatherhood Quiz (2.00) ... 4.00
4-Fatherhood Wrap (3.00) ... 3.00
5-6 5-double-c Mitternacht Bros & Quesada & Palmer/b &/sec & Quesada ... 4.00
...Fatherhood Quiz (2.00) ... 12.00
...Fatherhood Wrap (3.00) ... 17.00
...Lament of the Lost ... 27.00
6-Fatherhood Gold (2.00) ... 12.00
6-Fatherhood Red (1.00) ... 17.00
6-Fatherhood White (3.00) ... 27.00
6-Fatherhood White (500) Tan-c ... 27.00
Volume 1 TPB (14.95) -c/1-6, Jones, Robinson, intro ... 15.00
1 ... TPB WITH MEMO
Sept, 1996-Present (2.95)
1-Quesada & Palmer/a/c/s ... 3.00
...722 INDEXES
Dec, 1996-Present (2.95, framed series)
1-Moore-s/Romero/a ... 3.00

ASKANI'SON (also see ADVENTURES OF CYCLOPS AND PHOENIX & THE RUTHER-FORD ADVENTURE OF)
Jun, 1996-No. 4, May, 1996 (2.95, limited series)
Marvel Comics
1-4-Liefeld/Coats/Gene Ha-c/a(p) ... 3.00

ASSASSINS
Apr, 1996 (1.95)
DC Comics
1-"Assassins Comics" ... 2.00

ASTONISHING TALES
Aug, 1970-No 36, July, 1976
Marvel Comics Group
1-Dr. Doom begins; Ka-Zar, Zip Kirby in ... 25.00
2-Doom the Hunter-c/ story ... 12.00
3-6: 3-Ka-Zar-c. 5-Red Skull app ... 8.00
7, 8 8-Last Dr. Doom (52 pgs.) ... 10.00
9-Lorna ... 3.00
10-12, 15 Son-K/Ka-Zar-c/comic-a
11-Origin Ka-Zar. 12-Her-Thing by Adams ... 6.00
13-24: 19-Starlin-c/p ... 2.00
25-1st app. Deathlok; series begins (8/74) ... 35.00
26-28, 30: Deathlok-c/stories in all ... 10.00
29-No Deathlok story. Guardians-c/by ...ringo & 1st app. Guardians of the Galaxy from Marvel Super Heroes #18 ... 15.00
31-36: 36-Deathlok-c/stories and ... 10.00

ASTONISHING X-MEN
Mar, 1995-No 4, July, 1995 (1.95)
Marvel Comics
...
...

ASTRO BOY
Aug, 1965 (One shot, TV 12¢)
Gold Key

1-10; 1-1 copy Nuk 2099 & begin; 1-3 Spidey 2099 app.; 9-1 Roberts, Ian Wm; Nancy Collins; ... 4.00

...WORLD OF DOOM SPECIAL
May, 1995 ($2.25, one-shot)
1-Doom's "Contract with America" 2.25

...WORLD OF TOMORROW
Sept. 1996-Present (2.50)
1-6; 1-wraparound c; 2-w/Board-in card 4,5-Wolfsbane ... 2.50

21
Feb, 1996-No. 3, Apr, 1996 (2.50)
Image Comics/Top Cow Productions
1-3-Lee Weeks ... 2.50
1-variant c ... 5.00

21 BRIDES (live Action -)
Mar, 1996-Present (2.95)
Event Comics
1-3 Monaco s ... 3.00
2-variant c ... 5.00
3-variant c ... 4.00

TWILIGHT ZONE, THE (TV)
No 1173 3.5/dell No 91, 4/79; No 92 5/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1173 ... 30.00
4-Color 1268 ... 110.00
01-860-207 (5-7/62, .15¢) ... 78.00
12-860-210 (8-10/62) Extra! c[] ... 78.00
(11/62, Gold Key)-Crandall o ... 90.00
2 ... 60.00
3-11 2, 4, 9/Ditko ... 40.00
12 W/Severin a ... 30.00
13-15; 12,15-Crandall o, 14-Orlando/Crandall/Torres c ... 20.00
16-20 ... 20.00
21-27 28-Flying saucer/story ... 15.00
28-32 ... 6.00
33-51 -43-Crandall o 51 W/Severin a ... 5.00
53-70 ... 3.00
71-92 83, 84 (52 pgs.) ... 2.00
Mini Comic #1 (1976, 3-1/4 x 6-1/2") ... 2.00

ULTRAFORCE
Aug, 1994-No. 10, Aug, 1995 (1.95)
Malibu Comics
0-(9/94, 2.50) ... 2.50
1-(2.50, 44 pgs)-w/bound-in trading card, team consuming of Prime, Pinnacle, Hardcase, Pax, Ghost, Century 3, Spear ... 2.50
1-Holographic c, no price ... 15.00
2-5-(10/94-1/95) ... 2.00
2-(2.50)-Photosensitive opp, limited edition stamp on c ... 4.00
6-11; 6-Bagley 2.50 c; 8-10 Hitch, Kirby app. 11 W/ex-Daredevils Shadow c ... 2.50
Malibu "Ashcan" Ultraforce (6/94) ... 0.75
/Avengers Prelude 1-(2.50) ... 2.50
/Avengers 1 (1.95) Kirby c, Perez p/Ehrhardt ... 4.00
/Spider-Woman (3-95) 2 covers, Green Goblin app. ... 1.00

ULTRAFORCE (2nd Series)
Nov, 1995-Present (1.50)
Malibu Comics
Infinity, 1-15 Infinity Black-c/Painted c 1-Kingdom c/Painted c, 2-Big book Phoenix Resurrection pt. 7 1-Effects 11-13-Deadside c 14-Hardcase c/app. ... 1.50
Infinity (2000, signed) ... 10.00
Unlimited #1 (9/96, 2.50) Black Knight returns to Marvel Universe ... 2.50

ULTRAGIRL
Nov, 1996-Present (1.50)
Marvel Comics
1-1st app. ... 1.50

ULTRAVERSE (Mini-Ints)
...DOUBLE FEATURE
Jan, 1995 (3.95)
1-(68 pgs)-Hip-s, featuring Prime and Solitaire ... 4.00

...ORIGINS
Jan, 1994 (#1)
1-Gambit-c, 2 pg. origins all characters ... 1.00
1-Newsstand ed., diff-c; no gatefold ... 1.00

...REVENGE
1994 (giveaway)
0-Ordered thru mail w/ coupons ... 5.00

...UNLEASHED
June, 1996-Present (2.50)
1-Kelley Jones-c ... 2.00
...YEAR TWO
Aug, 1995 (#1 99)
an ... 5.00

...ZERO: THE DEATH OF THE SQUAD
Apr, 1995-No 4, July, 1995 (2.95)
1-4: 3 Carbonneau; Firearm back story ... 3.00

UNCANNY ORIGINS
Sept, 1996-Present (99¢)
Marvel Comics
1-7 1-Cyclops 2-Quicksilver 3-Archangel 4-Firehand 5-Multi 6-Beast 7/Vision ... 1.00

UNCANNY TALES
Dec, 1973-No. 12, Oct. 1975
Marvel Comics Group
1-12: 1-Crandall-r/Uncanny Tales #9 (52pg) ... 2.50

UNCANNY X-MEN, THE (also see Classic Size X-Men)
Feb. 1981-Present (THE X-MEN #1-141)
Marvel Comics Group
1,42-Rachel app. ... 22.00
1,42-Last Byrne issue
1,44-150 -150-Death c/str
151-157, 159-161, 163, 164 ... 6.00
158-1st app. Rogue in X-Men ... 15.00
162-Wolverine solo story ... 10.00
165-Paul Smith art begins, ends #175 ... 9.00
166 Double size, Paul Smith art ... 7.00
167-170 '68 New Mutants/X-Men 1st meet same date as New Mutants #1 (3/83); contains w/in "fortune" decals ... 3.00
171-Rogue joins The X-Men, sex Avengers Annual #10 for 1st app. 15.00
172 174 172, 173 Wolverine solo story ... 6.00
175 Double size ... 10.00
176 (1-85) 182-Rogue sex story 184-1st app. Forge ... 5.00
184-252 pgs.), lib. Smith/Austin-a ... 5.50
187-192, 194-199 ... 4.50
200 Double size special, 100th app. New X-Men, 1st app. Warpath ... 10.00
200-(10/85, 1.25, 52 pgs.) ... 10.00
201-1st app. baby Nathan (1/86)
1st Portacio-c/a(i) in X-Men ... 25.00
202-204, 206-209 -204 2nd Portacio-c/a on X-Men ... 2.50
205-Wolverine solo story
by Barry Smith ... 17.00
210, 211 - 210-213-Mutant Massacre ... 20.00
212, 213 Wolverine Battles Sabretooth
212 (12/86) Sex & Violence #10 ... 35.00
214-220, 223, 224 219-Hook goes (7/87) ... 5.00
222-Wolverine battles Sabretooth-c/story ... 7.00
225 227-Fall Of The Mutants 226 (52 pgs.) ... 10.00
228-239, 241 ... 2.00

240-Sabretooth app. ... 7.00
242 Double size, Inferno tie-in ... 3.00
243 245 247 249 (Infinity) ... 4.00
244 1st app. Jubilee ... 25.00
248-1st Jim Lee art on X-Men ... 25.00
248-2nd printing (92, 1.25) ... 3.00
249 252 252-Jim Lee-c ... 3.00
253-255 253-All new X-Men begin 254-Jim Lee-c ... 4.00
256, 257-Jim Lee-a ... 12.00
258-Wolverine solo story ... 14.00
259 (Silver-ink c/a, Jim Lee-a) ... 6.00
260-265 260, 261 264 Jim-c ... 2.00
266-1st full app. Gambit (Jim Lee-a) ... 40.00
267-Jim Lee-a; sexes begins, 2nd full Gambit app. ... 17.00
268 Jim-a; Wolverine, Capt. America, Black Widow team-up ... 23.00
268-2nd print ... 4.00
269 Jim-a ... 7.00
270-W/Clanton Agenda begins ... 12.00
271-273 W/Clanton Agenda ... 4.00
273-New Mutants (Cable) & X-Factor app. ... 8.00
274-New Mutants (Cable) & X-Factor app. ... 7.00
275 (1-95) w/bound-in trading card sheet ... 2.00
276, 277 (1-95) Foil enhanced editions ... 6.00
278 (12/95) Wolverine, 3rd Gambit app. ... 3.00
279 (1-96) Wolverine, 3rd Gambit app. ... 2.00
280 Double size ... 3.00
281-284 (2-96) 282 Cable app. ... 2.00
285 (3-96) Cable app. ... 2.00
286 (4-96) Cable app. ... 2.00
287 (5-96) Cable app. ... 2.00
288 (6-96) Cable app. ... 2.00
289 (7-96) Cable app. ... 2.00
290 (8-96) Cable app. ... 2.00
291 (9-96) Cable app. ... 2.00
292 (10-96) Cable app. ... 2.00
293 (11-96) Cable app. ... 2.00
294 (12-96) Cable app. ... 2.00
295 (1-97) Cable app. ... 2.00
296 (2-97) Cable app. ... 2.00
297 (3-97) Cable app. ... 2.00
298 (4-97) Cable app. ... 2.00
299 (5-97) Cable app. ... 2.00
300 (6-97) Cable app. ... 2.00
301 (7-97) Cable app. ... 2.00
302 (8-97) Cable app. ... 2.00
303 (9-97) Cable app. ... 2.00
304 (10-97) Cable app. ... 2.00
305 (11-97) Cable app. ... 2.00
306 (12-97) Cable app. ... 2.00
307 (1-98) Cable app. ... 2.00
308 (2-98) Cable app. ... 2.00
309 (3-98) Cable app. ... 2.00
310 (4-98) Cable app. ... 2.00
311 (5-98) Cable app. ... 2.00
312 (6-98) Cable app. ... 2.00
313 (7-98) Cable app. ... 2.00
314 (8-98) Cable app. ... 2.00
315 (9-98) Cable app. ... 2.00
316, 3-D (11-98) Foil enhanced editions ... 6.00
317 (12-98) Cable app. ... 2.00
318 (1-99) Cable app. ... 2.00
319 (2-99) Cable app. ... 2.00
320 (3-99) Cable app. ... 2.00
321 (4-99) Cable app. ... 2.00
322 (5-99) Cable app. ... 2.00
323, 324, 326 342 322-Onslaught app. 323-return from "Age of Apocalypse" 326-Sabretooth c 329 330 Dr. Strange app. 331-Wilson Queen c/app. 334 Juggernaut app., w/"Onslaught Update" 335 Onslaught, Avengers, Apocalypse, X-Men app. 336-"Onslaught" 338 Archangel's wings return to normal, Pyro app. 339 Spider-Man app. Hawk vs. Cyclops. 341 Gladiator c/app. 342 Deathlok cameo (1 pg.), two-issues ... 2.00
325-(3.95) Anniversary issue, Gatefold-c ... 6.00
Special 1 (12/92) Kirby-r/a ... 65.00
Special 2 (11/97) ... 35.00
Annual 2 ('79) New art, Wolverine solo in old yellow costume ... 17.00
Annual 4 ('83) Dr. Strange-c/story ... 7.50
Annual 5 ('81) ... 6.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, grey-toned)
Marvel Comics Group
Ad-Supplement to The Dallas Times Herald ... 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, 52 pages)
Marvel Comics Group
Archangel's wings return to normal, Pyro app. 339 Spider-Man app. Hawk vs. Cyclops. 341 Gladiator c/app. 342 Deathlok cameo (1 pg.), two-issues ... 5.00

UNDERDOG (TV)
July, 1970-No. 10 Jan, 1972, Mar, 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key
1 Tim sons, Charlton ... 60.00
2-10 ... 35.00
1 (2nd series, Gold Key) ... 45.00
2-10 ... 28.00
11-23 13-1st app. Shoeshine Boy ... 17.00

UNDERWORLD UNleashed
Nov. 1995-No. 3 Jan, 1996 (2.95, limited series)
DC Comics
1-3-Wrzesniewski ... 3.00
1-spaldings Dark Uprising 1-(1.95, one-shot) ... 2.00
Batman-Devil's Asylum 1-(2.95, one-shot) Batman app. ... 3.00
Alpha Hell's Sentinel 1 (12.95, one-shot) Alan Scott, Phantom Stranger Zatanna app. ... 3.00
Pattern of Fear-(2.95, one-shot) ... 2.00

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar, 1967 #1, 12¢, 2, 3 25¢ giants)
Harvey Publications
1-Tiger Boy ... 15.00
2 Jack O. Frost app; Tiger Boy & Three Racketeers app.; Williamson, Wood, Kane-c ... 25.00
3-Jack O. Frost app.; W/Leonard Crandall-a ... 25.00

UNEXPECTED, THE (Formerly Tales of the) No. 102, Feb-Mar, 1968-No. 222, May, 1982
National Periodicals Publications/DC Comics
102-68 pgs.-12¢ issues ... 12.00
104-112, 113-1st 12¢ issue ... 18.00
114, 115, 117, 118, 120-122 ... 8.00
116, 119, 121, 128 Wrightson a ... 10.00
123-162, 132-136 52 pgs.) ... 6.00
157-162 (100 pgs.) ... 4.00
163-180, 182, 184 (44 pgs.) ... 2.50
189, 190, 192 195 (1.00, 68 pgs.) ... 2.00
191-Rogers-a(p) (1.00, 68 pgs.) ... 3.00

UNKNOWN SOLDIER #235

196-221 200-Return of Johnny Peril ..1.50

UNION
June, 1993-No. 0, July, 1994 (1.95)
Image Comics/Wildstorm Productions
0-0/1/94, 2.50 ..... 2.50
0-Alternate Portraicio c, see Deathblow #5 ..... 10.00

1-(2.50) Embossed foil c; Texeira c/a in all 2.50
1-(1.95) Newsstand ed., w/o foils 2.00
2-4: 4/1/94) 2.00

UNION
Feb, 1995-Present (2.50)
Image Comics/Wildstorm Productions
1-3, 5-9: 2.50
6-(1.95) Newsstand; Wildstorm Rising Pt 3; bound-in card 2.50

6 (2.50) Direct Market; Wildstorm Rising Pt 3; bound-in card 2.50

UNITY
Feb, 0; Aug, 1992-No. 1, 1992 (Free)
Valiant
0 (Blue) Smith c/a; prequel to Unity x-overs + all Valiant titles, free to everyone that bought Gold or Silver first month 4.00
0-Red logo, scarce (5,000 made) 10.00
0-Gold variant 9.00
1-Epilogue to Unity x-overs, 1 copy and/or title for every 5 Unity books ordered 4.00
1-(Gold) Promotional copy 8.00
1-(Platinum)-Promo copy; scarcer 10.00
Yearbook 1 (2/93, 2.50) 1994 in history 4.00

UNIVERSAL MONSTERS
1993 (3.95/4.95, 52 pgs.)
Dark Horse Comics
Frankenstein-nn-Original movie adaptation; painted c 4.00
Dracula-nn (4.95)-Original movie adaptation 5.00
Mummy-nn (4.95)-Original movie adaptation 5.00
Creature from the Black Lagoon-nn #2)-A Adams/Austin c/a 5.00

UNKNOWN SOLDIER (Formerly Star Spangled War Stories)
205, Apr-May, 1977 to 268, Oct, 1982
National/ Periodical Publications/DC Comics
205-268: 25¢ Enemy Ace begins 2.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug. 1967
American Comics Group
1-Whitney c/a most exists 125.00
2-5: 2-Disorder c/ Whitney c/a 70.00
6-11: 9-Dracula c/a/ Story 35.00
10H issue 50.00
12-19, 12H issue thru 57 ..... 40.00
20-Horror comics #12-1/42-43) 40.00
21-33 ..... 36.00
36-"The People vs. Hendricks" by Craig most popular ACG story ever 32.00
37-48 ..... 34.00
47-Williamson/Ayala, was the unknown #96, 3 pgs., Craig c 86.00
48-57: 49, 50, 54-Oldies, 53-Frankenstein 21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Kaniski/Torres/ Fossatti-r/Wessel #1, N. Adams/ Phase 1, Brunner & Kaluta-r 3.00
2-6: 2, 3-Prince 3.00
Special 1 (7/6, 100 pgs.)-Newton parallel-r 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini-series)
DC Comics
1-Origin, Joker-c, Ternes 4.00
2, 3 ..... 3.00
1-3 Batman Cereal premiums (1989, 28 pgs. 6x9") 1st & 2nd printings exist 2.50

UNUSUAL TALES OF SPIDER-MAN
Sept 1995-Present (99¢)
Marvel Comics
1-Reuses c/Chiffe-sig) in all. 2.50
2-18 ..... 1.00

JINUSUAL TALES (Also Beetle #56 on)
Nov, 1955-No. 49, Mar-Apr, 1965
Charlton Comics
2-3 ..... 65.00
4-10 ..... 40.00
6-Ditko c only 90.00
7, 8-Ditko c/a 115.00
9-Ditko c/a (20 pgs.) 120.00
10-Ditko c/a/ 145.00
11 (2/58, 68 pgs.)-Ditko c/a 135.00
12, 14-Ditko c/a 85.00
13, 16-20 ..... 30.00
15-Ditko c/a 90.00
21, 24, 28 ..... 20.00
22, 23, 25-27, 29-Ditko c 60.00
30-49 ..... 18.00

USAGI YOJIMBO (See Space Usagi)
July, 1987-No. 36? (2.00, B&W)
Fantagraphics Books
1 ..... 3.00
2-9, 11-38 ..... 2.00
1, 8, 10-3rd printings (2.00) 2.00
10-THIRF app. 3.00
29-36 (2.25-c) 2.25
Color Special (12/89, 2.95) 3.00
Summer Special 1 (1986, 2.75, B&W) 5.00

USAGI YOJIMBO (see Space Usagi)
Mar, 1993-Present (2.25)
Mirage Studios
1-(Pt 16, 1-THAW app. 2.75

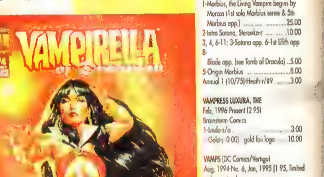
USAGI YOJIMBO (see Space Usagi)
Apr, 1996-No. 4 July, 1996 (2.95, B&W)
Dark Horse Comics
V2 #1-4-Sakai c/a/w 3.00

VALKYRIE
Jan, 1997 (2.95, one-shot)
Marvel Comics
1-w/ pin-ups 3.00

VAMPIRE GIRLS: CALIFORNIA 1969
May, 1996-Present (2.95, B&W)
Angel Entertainment
0, 0-1 ..... 3.00
0-(10.00) nude c 10.00
0-(50.00) "2 D Nude Platinum", embossed c 50.00
1-(10.00) Nude Ed 10.00
1-(15.00) Platinum Nude Ed. 15.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991 (2.50, mini-series) Innovation
1 ..... 35.00
1-2nd print 5.00
2 ..... 15.00
2-2nd & 3rd printings 2.50
3-5 ..... 10.00
6-12 ..... 5.00
Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, Jan, 1988 (B&W, magazine size)
Warren Publishing Co
1-Intro Vampirella, Frazetta-c 350.00
2-Adkazone series begins, ends #12 ..... 75.00
3-Some w/ dimestore 50.00
4-7: 5, 7-Frazetta-c 60.00
8-Vampirella begins as serious series 90.00
9-Swift art; Bans cover 70.00
10-No Vampirella story 30.00
11-15, 11-Origin & 1st app. Pendragon 25.00



16-18, 20-25 ..... 38.00
19-(1973 Annual) 45.00
26-28-36, 38-40, 31-Frazetta-c 28.00
27-(1974 Annual) 35.00
29-(1975 Annual) 30.00
41-45, 47-50 ..... 20.00
46-Origin of Vampirella retold (10/73) 25.00
51-66,68,70,72,73,75-99 ..... 15.00
67,69,71,74, Photos- 25.00
100-(96 pgs.)-Reprint special, origin retold 45.00
101-110,112, ... 30.00
111-Giant Collector's Edition (2.50) 35.00
113-(1988) actual 1st Harris Comics issue (scarce) 150.00
Annual 1 (1972) New origin Vampirella 225.00
Special 1 (1977, large squarebound) 25.00

VAMPIRELLA (HARRIS COMICS)
(Also see Grim', Flip Book, Vengeance al.)
Nov, 1992-No. 4, Nov, 1993 (2.95)
0- 4.00
0-Gold 45.00
1-Jim Balent c/a & A. Hughes c/ #1-3 ..... 40.00
1-2nd print 2.50
1 (#1) (1997, 2.95) Commemorative 3.00
2 ..... 30.00
2.5-1-5 auction cardfaces for Fan Expo Stevens Vamp-poster 5-D Brandon-c 7.00
Vampirella 1996 (10/95, 5.95)-1/1-4, Jusko-c 6.00

...A PANTHA SHOWCASE
Jan, 1997 (Present (1.50)
1-Milks-c/Texeira-c/a, Flip book w/"Blood Lust, Robinson-c/a/w/a-c 1.50

...CLASSIC
Feb, 1995-No. 5, Nov 1995 (2.95)
1-5-I/ A. Goodwin-s 1-4-Gonzalez pinup 3.00

...DEATH & DESTRUCTION
July, 1996-No. 3, Sept, 1996 (2.95, limited series)
1-3-Conner-c/pl; 1-Taconi 2-Hughes-c Silvelio-c 3.00

...JEWES
Dec, 1996-Present (2.50, limited series)
1-Lee-c/s, Quesada & Palmiotti-c, Ellis s/Conner-a, two-covers 3.50
1-Deluxe, silver 7.00

...MORNING IN AMERICA
1991-No. 4, 1992 (2.95, B&W, mini-series)
1-All have Kaluta pastiche-c 7.00
2-4 ..... 5.00

...OF DRACULON
Jan, 1996-Present (2.95,)
0-Sv- 3-gold-bagged w/card 4-Texc.
0-Jim Balent-c 3.00

...PIN-UP SPECIAL
Oct, 1995 (2.95, one-shot)
1-Hughes-c, pinups by various 10.00
1-variant-c 10.00

...SAD WINGS OF DESTINY
Sept, 1976 (1.95, one-shot)
1-Jusko-c 4.00

...SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, limited series)
1 ..... 5.00

...STRIKES
Sept, 1995-Present (2.95 limited series)
1-(7-1)-Jusko-c 2-Deodato-c, polybagged w/Lenil 3-Hempenstall-c, Ballentine-c/ app. 3-Hairsine-c 4-Texc 7-Silver Ann Sol, Flip book 3.00
1 Newsstand Ed.; different photos 10.00
1 Limited Ed. different photos-c 10.00
Annual 1 (12/96, 2.95) Delbeco s, two-cov ers 3.00

...25TH ANNIVERSARY SPECIAL
Oct, 1996 (4.95, one-shot)
nn-Forrest J. Ackerman intro; Frazetta-c 6.00

VAMPIRE TALES

Aug, 1973-No. 11, June, 1975 (B&W mag azine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Moench/ Colan; Morbius app. 25.00
2-Intro Satana, Stranskar 10.00
3, 4, 6-11: 3-Satana app. 6-Ltd Slith app-c 8.00
5-Blade app. (see Tomb of Dracula) 5.00
5-Origin Morbius 8.00
Annual 1 (10/75)-Heath r/ #9 ..... 3.00

VAMPIRES LUXURA, THE
Feb, 1996-Present (2.95)
Brainstorm Comics
1-Golden c 3.00
Golden (1-001) gold foil logo 10.00

VAMPS (DC Comics/Vertigo)
Aug, 1994-No. 6, Jan, 1995 (1.95, limited series, mature)
1-Bolland-c 5.00
2-4-Bolland c 3.00
TPB (9.95) - 10.00

...HOLLYWOOD & VEIN
Feb 1995-No. 6, July 1996 (2.25, limited series, mature)
1-6-Wrightson c 2.50

VANGUARD: STRANGE VISITORS
Oct, 1996-Present (2.95, B&W, limited series)
1-3: 3-Supreme-c/app. 3.00

VANGUARD ILLUSTRATED
See ARK, HOKUM)
Nov, 1983-No. 11, Oct 1986
Pacific Comics
1-6, 8-11: 2-Dave Stevens c 1.50
7-1st app. Mr. Monster 5.00

VAULT OF EVIL
Feb, 1973-No. 23, Nov, 1975
Marvel Comics Group
1-(1950s reprints begin) 3.00
2-23: 2,4-Brunner c 1.75

VELOCITY
Nov, 1995-Present (2.50, cover)
Image Comics/Top Cow Productions
1-3-Benitez-c 2-Savage Dragon-c/app 2.50

VENGEANCE OF VAMPIRELLA (see VAM-PIRELLA)
Apr, 1996-No. 25, Apr, 1996 (2.95)
Harris Comics
1 (3.50)-Quesada/Palmiotti "bloodbath" wraparound-c 30.00
1-(3.50)-2nd printing; blue foil-c 5.00
1-Gold 40.00
2 ..... 12.00
3-25: 8-Polybagged w/trading card, 10-w/coupon for Hyde-23 poster, 11, 19-Polybagged w/card, 23-Mary c, 24-Deodato c, 25-Quesada & Palmiotti reb tle 3.00
Bloodshed (1/95, 4-95, 9/96) 7.00

...THE MYSTERY VAULT
Nov, 1995-Present (2.95)
0- 3.00

VENOM (Marvel Comics)
...LADY DARK & SPIDER
Jan, 1996-No. 4, Apr, 1996 (2.95, limited series)
1-4-Spider-Man, Vampire app. 3.00
...CARNAGE UNLEASHED
Apr, 1995-No. 4, July, 1995 (2.95, limited series)
1-4 ..... 3.00
...FUNERAL PYRE
Aug, 1993-No. 3, Oct, 1993 (2.95, limited

KEY HOT COLD

series)
1-2: 1-Holo-grafx foil-c; Punisher app. in all ...3.00
...LETHAL PROTECTION (See Amazing Spider-Man #398)
Feb, 1993-No. 6, July 1993 (2.95, limited series)
1-Red foil-grafx foil-c ...5.00
1-Gold variant sold to retailers ...20.00
1 Black-c variant ...150.00
2-6-Spider-Man app. in all ...3.00
...NIGHTS OF VENGEANCE
Aug, 1994-No. 4, Nov, 1994 (2.95, limited series)
1-4: 1-Red foil-c ...3.00
...SEPARATION ANXIETY
Dec, 1994-No. 4, Mar, 1995 (2.95, limited series)
1-4: 1-Embossed-c ...3.00
...SINNER TAKES ALL
Aug, 1993-Present (2.95, limited series)
1-5 ...3.00
...SUPER SPECIAL
Aug, 1995 (3.95, color)
1-flip book ...4.00
...THE ENEMY WITHIN
Feb, 1994-No. 2, Apr, 1994 (2.95, limited series)
1-3: Demogoblin & Morbius app.
1-Glow-in-the-dark-c ...3.00
...THE HUNGER
Aug, 1996-No. 4, Nov, 1996 (1.95, limited series)
1-4 ...2.00
...THE HUNTED
May, 1996-No. 3, July, 1996 (2.95, limited series)
1-3 ...3.00
...THE MACE
May, 1994-No. 3, July, 1994 (2.95, limited series)
1-3: 1-Embossed cover ...3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, limited series)
1-3: Kelley Jones-c/a: 1-Embossed-c ...3.00
...TOOTH AND CLAW
Dec, 1996-No. 3, Feb, 1997 (1.95, limited series)
1-3-Wolverine-c/app. ...2.00

VENUS DOMINA
July, 1996-Present (2.95/4.95, mature)
Verotik
1,2-(4.95) embossed-c; mudbug-c: 1-Dave Stevens-c ...5.00
1-(2.95) San Diego Edition; Wing Bird c/a ...3.00

VERMILLION
Oct, 1996-Present (2.25)
DC Comics/Helix
1-5-Lucius Shepard-s/Dankowsi-a; 4, 5-Kaluta-c ...2.25

VEROTIKA
May, 1995-Present (2.95, adult)
Verotik
1,2 ...10.00
3-13: 9, 13-Fellinni-c; 10,13-nudity-c ...3.00

VERTIGO (DC COMICS)(see ABSOLUTE VERTIGO)
...GALLERY
1995 (3.50, one shot)
1-pin-ups by various; McKean-c ...3.50
...JAM
Aug, 1993 (3.95, 68 pgs.)
1-Sandman by Gaiman; Swamp Thing, etc ...4.00
...PREVIEW
1992 (75¢, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman ...2.00
...VERITE: THE UNSEEN HAND
Sept, 1996-No. 4, Dec, 1996 (2.50, limited series)
1-4 ...2.50
...VISIONS
1993/1994-1995
Dr. Occult 1 (3.95, 7/94) ...4.00
The Geek 1 (3.95, 6/93) ...4.00
The Phantom Stranger 1 (3.50, 10/93) ...3.50
The Eaters 1 (4.95, 1995) Milligan-s ...5.00

V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00, maxi-series)
DC Comics
1-10: Alan Moore scripts in all ...2.00
TPB (1990, 14.95) ...15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov, 1995-No. 4, Feb, 1996 (2.50, limited series)
DC Comics
1-4 Robinson-s ...2.50

VIOLATOR (See Spawn #2)
May, 1994-No. 3, Aug, 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore-s ...5.00
2,3-Alan Moore scripts; 2,3-Bart Sears-c(i)/a(p) ...4.00

VIOLATOR VS. BADROCK
May, 1995-No. 4, Aug, 1995 (2.50, limited series)
Image Comics/Extreme Studios
1-4-Alan Moore-s; 1-variants-c/? ...2.50

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories ...35.00
2-Flaming Carrot stories ...20.00
3-Flaming Carrot stories ...15.00
4-Flaming Carrot covers and info ...20.00
5 (1983)-1 page Flaming Carrot ...7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair.

VOGUE
Oct, 1995-Present? (2.50, limited series)
Image Comics/Extreme Studios
1-3-Liefeld-c ...2.50
1-variant-c ...3.00

VOODOO/ZEALOT: SKIN TRADE
Aug, 1995 (4.95, one shot)
Image Comics/Wildstorm Productions
1 ...5.00

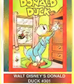
VORTEX
1996 (2.95)
Entity Comics
1/2, 1b-Alan Moore-c ...3.00

WALT DISNEY GIANT
Sept, 1995-Present (2.25, bi-monthly)
Gladstone Publishing
1-7: 1-Rosa-a/c/s. 2-c/Lustig. 3,#19 3-Barks/Rosa. 4-P. Barks-c, 7-Barks-r ...2.25

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1986-No. 547, Apr, 1990
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wuzzles app. ...20.00
512, 513 ...12.00
514-516, 520, 523, 533-Rosa-a ...7.00
517-519, 521, 522, 524-547, 518-Infinity-c, 547-Rosa-a ...3.00
548 (1.50, 6/90) 1st Disney issue ...3.25
549, 551-570, 572, 573, 577-579, 581, 584 ...2.00
550 (2.25) D. Duck by Barks ...3.00
571-(2.95, 68 pgs.) D.D's Have Fun(s) by Barks from 1947 Cheerios Premium
574-576, 580, 582, 583 (2.95, 68 pgs.) ...4.00
585 (2.50, 52 pgs.) Reprints #140 ...4.00
586, 587 (1.50) Gladstone begins again ...2.00
588-599 ...2.00
600 (2.95, 48 pgs.) L.B. Cole-c; three stories by Barks, Rosa & Van Horn ...3.00
601-609 (5.95, 64 pgs., bi-monthly): 601-Barks-c; Rosa c/a: 602-Rosa-c; 603 Walt Kelly-c; 607 wraparound-c ...6.00

WALT DISNEY'S DONALD AND MICKEY
(Formerly Mickey and Donald)
No. 19, Sept, 1993-1995 (1.50)
The Bruce Hamilton Company (Gladstone)
19, 21-24,26-30: 19-Barks, Murry-r. 22-Barks "Omen" story of WDC&S #146 ...6.00
20 (2.95, 68 pgs.)-Barks-r ...5.00
25 (2.95, 68 pgs.) ...5.00

WALT DISNEY'S DONALD DUCK


WALT DISNEY'S DONALD DUCK #301

Oct, 1986-No. 279, May, 1990; No. 280, Sept, 1993-Present
Gladstone Pubs
246 ...10.00
247-249 ...5.00
250-(1.50, 68 pgs.) Reprints FC #9 ...15.00
251-256 ...3.75
257-(1.50, 52 pgs.) r/Vacation Parade #1 ...4.00
258-260 ...3.00
261-277 ...2.25
278, 279 (1.95, 68 pgs.) ...2.50
280-285, 287-294: 280-Begin 1.50-c ...2.00
Rosa-a/scripts & panels ...2.25
286 (2.95, 68 pgs.)-"Happy Birthday, Donald"-c ...3.50
295-301: 295-Begin 1.50-c ...1.50
?? (2.95, 68 pgs.) ...3.00
?? Secret of Hondorica (DD) ...2.25
?? 307 The Pixilated Parrot (Barks) ...2.25
?? 30, 21, 22-29 Rosa-a; 21 ?? AKA ...3.00
?? 1991 Star Prof (Barks) ...4.00
?? 307 "Christmas for Shacktown" (Barks) ...4.00
34-43: 34-Begin 1.50-c; 34, 35, 37 ?? (Barks-r) ...1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50)
Disney Comics
1-Rosa story & art (1st Disney issue) ...4.00
2-38 ...2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (1.50)
Gladstone Publishing
1-7 ...1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990; No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281 on
210-1st for Beagle Boys ...25.00
211-218 ...15.00
219-Son Of The Sun by Rosa ...25.00
220-Don Rosa story ...5.00
221-230: 224, 226, 227 Rosa-a ...3.00
231-240: 235-Rosa story/art ...3.00
241, 243 (1.95, 68 pgs.) ...3.00
242-249, 251-284 (1.50): 252-r/WDCS #98 ...2.25
250 (2.25, 52 pgs.)-Barks-r ...3.00
285-The Life and Times of Scrooge McDuck Pt.1, Rosa-c/a/scripts ...10.00
286-296 The Life and Times of Scrooge McDuck Pt 2-12, Rosa-c/a/scripts ...5.00
297-303: 301-r/Barks; 303-Barks-c/a ...1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-20)
Nov, 1987-No. 21, May 1990 (1.50)
No. 22, Sept, 1993-Present (1.50)
Gladstone Publ.
1 ...8.00
2-5, 9-Rosa-c/a ...6.00
6-8, 9, 14-Rosa-art ...4.00
20, 21 (1.95): 20-Rosa-c/a ...3.00
22 (1.50); Rosa cover r/US #26 ...5.00
23 (2.95, 68 pgs.)-r/s Phantom Blot, Barks-r ...4.00
24-26, 29, 31, 32, 34-36: 34, 35, 29-31, 33-Rosa-c, 35-r/US #21 ...3.00
27 Guardians of the Lost Library, Rosa-c/a/story; origin of the Junior Woodchuck Guidebook ...3.00
28 (2.95, 68 pgs.)-r/US #12 w/restored missing panels, Rosa-c ...4.00
30 (2.95, 68 pgs.)-r/US #12; Rosa-c ...3.00
33 (2.95) ...4.00
33 (2.95, 64 pgs.); new Barks story ...3.00
37-42: 41-begin 1.50-c ...1.50

WARRIOR (see THE MASK)
Feb, 1996-No. 4, May 1996 (2.50, color, limited series)
Dark Horse Comics
1-4 Mask character ...2.50

WANDERING STAR
1993-Present (2.50/2.75, B&W)
Pen & Ink Comics/Sirius Entertainment
1-9 (2.50) Teri S. Wood-c/a in all ...3.00
10-11: 10-begin 2.75-c ...3.00
12-18: 12-(1/96, 2.50) 1st Sirius issue ...2.50
TPB 1-95 c/17 ...12.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman-c/story, Green Lantern/G.L. #1 ...6.50
2-Batman/Joker/Penguin-c/story reprinted from Batman #25 ...8.00
3-9: All GA reprints ...4.00

WARBLADE: ENDANGERED SPECIES
Jan, 1995-No. 4, Apr, 1995 (2.50, limited series)
Image Comics/Wildstorm Productions
1-4: 1-Gatefold wrap-around-c ...2.50

WARCHILD
Jan, 1995-No. 4, Aug, 1995 (2.50)
Maximum Press
1-Liefeld-c/s ...3.00
2-4 ...2.50
1-3-variant-c ...3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incredible Hulk #178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165)
Aug, 1972-No. 8, Oct, 1973; No. 9, Oct, 1975-No. 15, Nov, 1976

WEAPON ZERO #2

Marvel Comics Group
1-Origin retold by Kirby ... 33.00
2, 3 ... 10.00
4-8: 4-Death of Eddie Roberts ... 7.50
9-Thanos saga begins, Thanos cameo; Starlin-c/a in #9-15 ... 9.00
10-Origin recap Thanos & Gamora; Thanos-c/app; Thanos vs. Magus-c/story ... 20.00
11-Thanos app., Warlock dies ... 7.50
12-14: Saga cont. 14 was 25¢ is ... 5.00
15-Thanos-c/story ... 5.00

WARLOCK (1 Special Edition on cover)
Dec, 1982-No. 6, Jun, 1983 (2.00, 5 issues)
Marvel Comics Group
1-6: Thanos/Starlin reprints ...
P-13, Marv Team-Up 55, Avengers Ann. 7, Marv 2 ... 1 Ann. 2 ... 3.00
Special Edition #1 (12/83) ... 2.25

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, mini-series)
Marvel Comics
V2#1-6: r/Warlock Special Edition series ... 2.50

WARLOCK AND THE INFINITY WATCH
Feb, 1992-No. 42, Sep, 1995 (1.75/1.95)
Marvel Comics
1,2: 1-Starlin scripts begin; Austin-c/a(i) in
1-4: 7; sequel to Infinity Gauntlet; brief origin recap Warlock. 2-w/extra Mandragon ... 2.00
3-24, 26, 27: 7-Re-intro The Magus; Moondragon app. 8, 9-Gamora Starlin Thanos-c/sty. 10-Thanos-c/sty. 13-Hulk app. ... 1.75
25-(2.95, 52 pgs.)-Die-cut embossed double-c; Thor & Thanos app ... 3.00
28-42: 28-Begin 1.95-c; bound-in card sheet. 42-Final issue ... 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, mini-series)
Marvel Comics
1-(2.95)-Holo-grafx foil & embossed-c; origin retold; Starlin scripts begin; Keith Williams ... 3.00
2-8: 3-Thanos & Mephisto-c/story. 4-vs Magus-c/story ... 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter, 1988-89
National Periodical Publications/DC Comics
1-Cont'd from 1st Issue Special; Mike Grell-c ... 15.00
2-Intro Machiste ... 8.00
3-5 ... 5.00
6-10: 6-Intro Mariah. 7-New costume ... 4.00
11-20: 11-Origin ... 3.00
21-40: 27, 28-Origin Omac by Starlin ... 2.00
41-47, 49-133: 132: 51-Reprints #1. 100-double size ... 1.50
48-(52 pgs.)-1st app. Arak ... 3.00
131-1st Liefeld-a at DC (9/88) ... 3.00
133-Last issue (52 pgs., 1.50) ... 1.50
Annual 1 (1982) ... 2.00
Annual 2-6 (1983-87) ... 1.00

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-No. 25, Apr, 1996 (1.50)
Marvel Comics
"Ashcan" Edition (nn; date, 75¢, B&W, 16 pgs.) ... 0.75
1-(2.95, 52 pgs.)-Collectors Ed.; embossed foil-c; Cable app ... 3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app ... 2.00
2-14, 16-25: 2-Bound-in trading card sheet. Cable app. 2,3-Deathlok app. 22-vs. Iron Man ... 1.50
6-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print; red/yellow logo ... 3.00

15-(2.50) Flip book ... 2.50

WARRIOR
Nov, 1996 (2.95)
...
Dawson & Palmiotti-c ... 3.00
... 7.00

WARRIOR NUN AREALA (Antarctic Press)
Dec, 1994-No. 3, Apr, 1995 (2.95, color)
1-Special Ed. (5,000) ... 10.00
1 ... 6.00
2-3 ... 5.00
3-bagged w/CD ... 6.00
...AND AVENGELYNE 1996 (see Avengelyne/...)
Dec, 1996 (2.95)
1 ... 3.00
...OF ALTERTHE
Jan, 1997-Present (2.95, limited series)
1- ... 3.00
...PORTRAITS
Mar, 1996 (2.95, color, one-shot)
1-pin-ups ... 4.00
...RITUALS
Aug, 1995-No. 6, June, 1996 (2.95, color)
1-5 ... 3.00
6-(3.50) ... 3.50
...SCORPIO ROSE
Sept, 1996-Present (2.95, color limited series)
1,2 ... 3.00
...VS. RAZOR (see RAZOR/ ...)
May, 1996 (3.95, color, one-shot)
1-Gunn-c/a ... 4.00
1-(9.95) CD version, polybagged w/CD ... 10.00

WARRIOR OF WAVERLY STREET, THE
Nov, 1996-No. 2, Dec, 1996 (2.95, color, limited series)
Dark Horse Comics
1,2-Darrow-c ... 3.00

WARRIORS
1995 (1, B&W, one-shot)
CFD Productions
1-Linsner Dawn Dream ... 25.00

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (maxi-series)
DC Comics
1-12 ... 4.00
Hardcover Collection, slip-cased (Graphitti Designs), r/1-12 w/new material ... 50.00

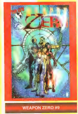
WEAPON X
Mar, 1995-No. 4, June, 1995 (1.95)
Marvel Comics
1-Age of Apocalypse ... 4.00
2-4 ... 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
June, 1995-No. 4, Oct, 1995 (2.50)
0-4-Simonson script ... 3.00
...SILVER SURFER (w/Marvel)
Jan, 1997 (2.95)
1-Devil's Reign pt. 1 ... 3.00
...VOLUME II
Mar, 1995-Present (2.50)
1-10: 5-Simonson. 8-begin Top Cow. 10-Devil's Reign ... 2.50

WEB OF SCARLET SPIDER
Oct, 1995-No. 4, Jan, 1996 (1.95)
Marvel Comics
1-4: replaces "Web of Spider-Man" ... 3.00

WEB OF SPIDER-MAN
Apr, 1985-No. 129, Sept, 1995
Marvel Comics Group
1-Silk-app. (Venom?) costume ... 60.00
2, 3 ... 12.00
4-8: 7-Hulk cover ... 9.00
9-13: 10-Punisher-c ... 5.00

14-28: 18-(9/86) 1st app. Venom (behind the scenes, not shown). 19-Intro Humbug & Solo ... 5.00


WEAPON ZERO #9

29-New Hobgoblin (Macendale), Wolverine app ... 15.00
30-Origin recap Rose & Hobgoblin (Leeds) ... 15.00
31, 32-Six part Kraven storyline begins ... 10.00
33-37, 39-47, 49 ... 5.00
38-Hobgoblin app ... 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) cont'd from Spect. Spider-Man #147 ... 25.00
50-(1.50, 52 pgs.) ... 3.50
51-58 ... 3.00
59-Cosmic Spidey cont. from Spect. Spider-Man ... 10.00
60-66, 68-85, 87-89, 91-96: 66-Begin 6 part Rose & Hobgoblin II story. 93-Hobgoblin (Macendale) reborn/Harry 3.00
66, 67: 86: 66,67-Green Goblin app as a super-hero. 86-Demon leaves Hobgoblin. 1st Demogoblin ... 3.00
90-(2.95, 52 pgs.)-Silver hologram-c, polybagged w/poster ... 5.00
90-2nd print; gold hologram-c ... 3.00
95-Begin 4 part x-over w/Spirits of Venom ... 3.00
96-99, 101-106: 104-106-Nightwatch back-ups ... 2.50
100-(3.95, 52 pgs.)-Holo-grafx foil-c; intro new Spider Armor ... 3.25
107-111: 107-Intro Sandstorm. Sand & Quicksand app. ... 1.25
113, 116-118, 119, 121-124, 126-129: 112-Begin 1.50-c; bound-in trading card sheet. 113-Gambit app. 118-1st solo clone; Venom app. 119-Intro Kaine, Scarlet Spider; Venom app. 127-Neo Clonage pt. 2. 129-cond/inert... 1.50
113-(2.95)-Collector's Ed. polybagged w/foil-c; 16 pg. preview of 8-46 cartoon & animation cel ... 3.00
117-(1.50)-Flip book; Power & Responsibility pt. 1 ... 1.50
117-(2.95)-Collectors edition; foil-c; flip book ... 3.00
Annual 1 (85) ... 3.00
Super Special (95, 3.95) 1-flip book ... 4.00
Annual 1 (85) ... 3.00
Annual 2 (86) Arthur Adams-a ... 4.00
Annual 3 (87) ... 3.00
Annual 4 (88) Evolutionary War ... 3.50
Annual 5 (89, 2.00) Atlantis Attacks ... 2.75
Annual 6 (90, 2.00) Punisher backup story ... 2.75
Annual 7 (91, 2.00) Origin recap of Hobgoblins I & II, Green Goblin I & II, Venom; Larsen/Austin ... 2.75
Annual 8 (92, 2.25) Venom story pt. 3 ... 2.75
Annual 9 (93, 2.95) Polybagged w/card ... 3.25
Annual 10 (94, 2.95, 68 pgs.) ... 3.00

WEEZIE
Aug, 1996-Present (2.75/3.00, B&W)
Fighting Comics
1-(2.75) ... 2.75
1b-(3.00) ... 3.00
1-(9.95) Commemorative Ed ... 10.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug, 1972-No. 24, Nov, 1975
National Periodical Publications
1-Kirby-a; Wrightson splash pg. ... 8.00
2-24: 4-Starlin-a. 24-Wrightson-c ... 3.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert-a in 1-4, 7; c-1-7 ... 18.00
2, 3-Drucker-a. 2-Crandall-a. 3, 5-Heath-a ... 6.00

4-7, 9, 10: 5, 6, 10-Toth-a ... 4.00
8-Neal Adams-c/a(i) ... 7.00
11-50: 36-Crandall & Kubert-r(2) ... 3.00
51-63, 65-67, 69-124: 93-Intro/origin Creature Commandos. 100-Intro/origin G.I. Robot ... 1.75
64, 68-Frank Miller-a ... 3.50

WEIRD WESTERN TALES (see JONAH HEX)
(Formerly All-Star Western)
No. 12, June-July, 1972-No. 70, Aug 1980
National Periodical Publications
12-(52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-r; El Diablo by Neal Adams/Wrightson ... 25.00
13-4th app. Jonah Hex; Neal Adams-a ... 15.00
14, 29: 14-Toth-a. 29-Origin Jonah Hex ... 9.00
15-Neal Adams-c/a; no Jonah Hex ... 9.00
16, 17, 19-28, 30-38: Jonah Hex in all. 38-Last Jonah Hex ... 4.00
18-1st all Jonah Hex issue (7-8/73) & begin ... 8.00
39-70: 39-Origin/1st app. Scalphunter & begins ... 3.00

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group
1-Wolverine-r/Mystic #6 (Eye of Doom) ... 4.00
2-22: 19-22-Dr. Druid (Droom)-r ... 2.50

WEIRD WORLDS
Aug-Sept, 1972-No. 9, Jan-Feb, 1974; No. 10, Oct-Nov, 1974
National Periodical Publications
1-John Carter, Warlord of Mars & David Innes begin (1st DC app.); Kubert-c (#1-10 are 20¢ issues) ... 6.00
2-7: 7-Last John Carter ... 3.00
8-10: 8-Iron Wolf begins (1st app.) by Chaykin ... 1.75

WEREWOLF (Also see Dracula & Frankenstein)
Dec, 1966-No. 3, Apr, 1967
Dell Publishing Co.
1-1st app. (Super hero) ... 8.00
2, 3 ... 5.00

WEREWOLF BY NIGHT (Also see Giant-Size ...)
Sept, 1972-No. 43, Mar, 1977
Marvel Comics Group
1-Ploog-a cont'd/Marvel Spotlight #4 ... 45.00
2 ... 25.00
3-5 ... 15.00
6-10 ... 12.00
11-20: 15-New origin, Dracula-c/sty ... 10.00
21-31 ... 7.00
32-Origin/1st app. Moon Knight (8/75) ... 55.00
33-2nd app. Moon Knight ... 20.00
34-36, 38-43 ... 4.00
37-Moon Knight cameo ... 5.00

WEST COAST AVENGERS
Sept, 1984-No. 4, Dec, 1984 (mini-series)
Marvel Comics Group
1 ... 3.00
2-4 ... 1.00

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct, 1985-No. 102, Jan, 1994
Marvel Comics Group
V2#1-20 ... 1.50
21-41 ... 1.00
42-John Byrne-c/scripts begin, ends #57

KEY: HOT COLD

... 2.00
43-49: 43-Becomes Avengers West Coast

50-Re-intro original Human Torch ... 3.00
51-74, 76-99: 87-88 Wolverine-c/story 1.25
75 (1.50, 52 pgs.) F.F. x-over ... 1.50
100 (3.95, 68 pgs.) Hologram-c; death of Mockingbird ... 4.00
101, 102: 101 X-Men x-over ... 1.25
Annual 1 ('86) ... 2.00
Annual 2 ('87, 1.25) ... 2.00
Annual 3 ('88) Evolutionary War ... 2.75
Annual 4 ('89, 2.00) Atlantis Attacks ... 2.25
Annual 5 ('90, 2.00) Annual 6 ... 2.00
Annual 6 ('91, 2.00) ... 2.00
Annual 7 ('92, 2.25) Darkhawk app. ... 2.25
Annual 8 ('93, 2.95) Polybagged w/card ... 3.00

WESTERN GUNFIGHTERS
Aug, 1970-No. 33, Nov, 1975
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7
1-6 - 68pgs ... 5.00
7-33: 7-Origin Ghost Rider retold, 52 pgs. 10-Origin Black Rider. 12-Origin Matt Slade ... 2.00

WESTERN KID, THE
Dec, 1971-No. 5, Aug, 1972 (20¢)
Marvel Comics Group
1-Reprints; Romita-c/a(3) ... 4.00
2-5: 2-Romita-a; Severin-c ... 2.50

WESTERN TEAM-UP
Nov, 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid ... 2.50

WETWORKS
June, 1994-Present (1.95/2.50)
Image Comics/Wildstorm Productions
1-"July" on-c; Gatefold wraparound-c; Portacio/Williams c/a ... 5.00
1-Chicago Comicon Ed. ... 10.00
2-4 ... 3.00
2-Alternate Portacio-c, see Deathblow #5 ... 15.00
5 (2.50) #7, 9: 24: 13-Portacio-c. 16-"Fire from Heaven" pt. 4. 17-"Fire from Heaven" pt. 11 ... 2.50
8 (1.95)-Newsstand, Wildstorm Rising pt. 7 ... 2.00
8 (2.50)-Direct Market, Wildstorm Rising pt. 7 ... 2.50
Sourcebook 1 (10/94, 2.50)-Text & Portacio-c ... 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size, 98¢, one shot)
Wham-O Mfg. Co.
1-Radian & Goody Bumpkin by Wally Wood ... 45.00

WHAT IF?
Feb, 1977-No. 47, Oct, 1984 (All 52 pgs.)
Marvel Comics Group (#8 are 52 pgs.)
1-Brief origin Spider-Man, FF ... 20.00
2-Origin Hulk retold ... 12.00
3-5 ... 8.00
6-10: 8-D. Stevens pt/a in Backup "Man-Spider" ... 7.00
11, 12 ... 5.00
13-Conan, Buscema c/a ... 7.00
14-16 ... 4.50
17-Ghost Rider & Son Of Satan app. ... 5.00
18-26, 29: 18-Begin 75¢-c. 19-Spider-Man. 22-Origin Dr. Doom retold ... 4.00
27, 28: 27-X-Men app., Miller-c. 28-DD by Miller, Ghost Rider app. ... 10.00
30-"What If... Spider-Man's Clone Had Lived?" ... 10.00
31-Begin 1.00¢-c. X-Men app., Wolverine app. ... 15.00
32-47: 37-Old X-Men & Silver Surfer app. ... 3.00
Special 1 (6/88, 1.50, color) ... 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50)
Marvel Comics
V2#1-Evolutionary War ... 4.00
2-5: 2-Daredevil, Punisher app. ... 2.75
6-X-Men ... 3.00
7-Wolverine app. ... 5.00
8, 11, 13: Wolverine ... 2.50
9, 12: X-Men ... 3.00
10-Punisher app. ... 3.00
13-15, 17-21, 22-27: [illegible] ... 1.50
[illegible] ... 4.50
33-Silver Surfer [illegible] ... 3.00
34-Wolverine [illegible] app. ... 2.75
35 (1.50, 52 pgs.)-Wolverine app. ... 3.00
36-Punisher app. ... 2.00
37 (1.75, 52 pgs.) ... 1.75
37-40: [illegible] Spidey & Venom app. 37-Wolverine ... 1.50
41 (1.75, 52 pgs.)-Avengers vs. Galactus ... 1.75
42-49, 51-60: 43-Wolverine. 44-Venom/Punisher. 45-Ghost Rider. 46-Cable story. 47-Magneto. 49-Silver Surfer/Thanos. 52-Dr. Doom. 54-Death's Head. 58-Punisher. 59-Wolverine. 60-X-Men Wedding Album ... 1.25
50 (2.95, 52 pgs.)-Foil embossed-c; "What If Hulk Had Killed Wolverine" ... [illegible]
61-94: 61-Begin 1.50¢-c [illegible] ... 1.50

WHISTLE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 7, July, 1976
Charlton Comics
3-Byrne text illos (early a) ... 8.00
3-7: Staton-a. 3-Byrne-a & text illos ... 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept, 1971
Marvel Comics Group
1-Kirby/Ayers-c/a [illegible] ... 3.00
2-8-Kirby-r ... 3.00

WHERE IN THE WORLD IS CARMEN SANDIEGO? (TV)
June, 1996-Present (1.75)
DC Comics
1-4 adaptation of TV show ... 1.75

WHERE MONSTERS DWELL
Jan, 1970-No. 38, Oct, 1975
Marvel Comics Group
1-Kirby/Ditko - Pre-hero reprints in all ... 5.00
2-10, 12: 4-Crandall - 12-Giant size ... 3.00
11, 13-37: 18-20-Starlin-c ... 2.50
38-Williamson/Wentz-a; Severin-c ... 3.00

WHERE'S HUDDLES? (TV) (See Fun-In #9)
Jan, 1971-No. 3, Dec, 1971
Gold Key (Hanna-Barbera)
1 ... 10.00
2, 3: 3-Reprints most of #1 ... 6.00

WHOA, NELLIE [illegible]
July, 1996-No. 3, Sept, 1996 (2.95, B&W, limited series)
Fantagraphics Books
1-3 [illegible] ... 3.00

WHO'S WHO IN STAR TREK (See STAR ...

WHO'S WHO IN THE LEGION (See ...
Apr, 1987-No. 7, Apr, 1987 (1.50)
... 5.00

WILDC.A.T.S ADVENTURES
Sept, 1994-No. 10, Jun, 1995 (1.95)
Image Comics/Wildstorm Productions
1-5 ... 2.50
6-10: 6-Begin 2.50-c ... 2.50
Sourcebook 1 (1/95, 2.95) ... 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992-No. 4, Mar, 1993; No. 5, Nov, 1993-Present (1.95/2.50)
Image Comics/Wildstorm Productions
1-1st app.; Jim Lee/Williams-c/a in all; contains 2 cards (2 versions exist, each with a diff. ... 8.00
1 (All gold foil, signed) ... 40.00
1 (All gold foil unsigned) ... 15.00
1-Newsstand ed., w/o cards ... 3.00
2 (2.50)-Prism foil stamped-c; direct sale only; contains coupon for Image Comics #0. 1st app. Warcracy by Portacio ... 6.00

WOLVERINE #104

2-[illegible] ... 2.00
2-Direct Sale misprint w/wo [illegible] ... 3.00
2-Newsstand copy, no cards or coupon ... 1.00
3, 4 (2.50): 3-Jae Lee/Roulette-c; 4-Polybagged w/Topps card, 1st app. Tribe by Stroman; Youngblood cameo ... 6.00
4-variant w/Red Card ... 8.00
5-7 (1.95) (Jim Lee-c), #7 Silver edition ... 5.00
8-13 (2.50): 8-Cameo of X-Men's Jean Grey & Scott Summers ... 4.00
10-Alternate Portacio-c; see Deathblow #5 ... 15.00
12-19, 21-26: 24-22: 13-Jim Lee/Scott Williams-c, C. Claremont's Tomb; 14-Lee/Williams. 16-1 [illegible]. 21-Begin Alan Moore's "Fire From Heaven" pt. 7. 22-"Fire From Heaven" pt. 12. 21-Lee-c/a ... 2.50
20 (2.50)-Direct Market, Wildstorm Rising Part 2, bound-in card ... 3.00
20 (1.95)-Newsstand, Wildstorm Rising Part 2 ... 2.50
25 (4.95)-Wrap-around foil-c, Alan Moore's ... 5.50
WildC.A.T.s Sourcebook 1 (9/93, 2.50) Foil-embossed-c; new Gold ed.) ... 2.50
WildC.A.T.s Sourcebook 2 (11/94, 2.50) Wraparound-c ... 2.50
Compendium (6/93, 9.95) Polybagged w/#1-4 w/issue #0 ... 10.00
Special 1 (11/93, 3.50, 52 pgs.)-1st Travis Charest/Williams-c/a & pin-up ... 3.50

WILDC.A.T.S TRILOGY
June, 1993-No. 3, Dec, 1993 (1.95, mini-series)
Image Comics/Wildstorm Productions
1 (2.50)-Multi-color foil-c; Jae Lee-c/a ... 2.50
1 (1.95)-Newsstand ed. w/o foil-c ... 2.00
2, 3-Jae Lee-c/a ... 2.00

WILDSTAR (Image Comics)
SKY ZERO
Sept, 1995-No. 4, Nov, 1995 (1.95, mini-series)
[illegible] ... 2.50
[illegible] ... 5.00
[illegible] ... 2.00
[illegible] ... 2.00
VOLUME 1

Image Comics/Highbrow Entertainment
Sept, 1995-Present (2.50)
1-3 ... 2.50

WILDSTORM Image Comics/Wildstorm Productions)
1994, 1995/1996/1997 (2.95/4.95)
Chamber of Horrors (10/95, 3.50) Bisley-c ... 3.50
Rarities 1 (12/94, 4.95, 52 pgs.)-r/1st Gen 13 ... 5.00
Swimsuit Special 1 (12/94, 2.95) ... 4.00
Swimsuit Special 2 (1/95, 2.50) ... 3.00
Universe Sourcebook (5/95, 2.50) ... 2.50
Universe '97 (12/96, 2.50) Wrap-around-c ... 2.50
Art Adams-c ... 2.50
(8/95, 2.50, limited series) 1-4-orth. by various ... 2.50

WILDSTORM RISING
May, 1995 (1.95/2.50)
Image Comics/Wildstorm Productions
1 (2.50)-Direct Market, WildStorm Rising Part 1, bound in card ... 2.75
1 (1.95)-Newsstand, WildStorm Rising Part 1 ... 2.25
2 (2.50)-Direct Market, WildStorm Rising Part 10, bound-in card ... [illegible]
2 (1.95)-Newsstand, WildStorm Rising ...

Part 10 ... 2.25
TPB (19.95) (B&W)-c ... 20.00

WILD WILD WEST, THE (TV)
June, 1966-No. 7, Oct, 1969
Gold Key
1-McWilliams-a ... 115.00
2 ... 80.00
3-7 ... 65.00

WILLOW
June, 1996-Present (2.95, B&W)
Angel Entertainment
0-1 ... 3.00
0 (3.95) "Witch Magic" foil-c ... 6.00
0 (10.00) "Nude" Ed. ... 10.00
1 (5.95) Nude Ed. ... 6.00

WISE SON: THE WHITE WOLF
Nov, 1996-No. 4, Feb, 1997 (2.00, limited series)
DC Comics/Milestone
1-4-Ho Che Anderson-s/a/c ... 2.50

WITCHBLADE (Image Comics/Top Cow Productions)
Nov, 1995-Present (2.50)
Image Comics/Top Cow Productions
1/2-Turner-c ... 17.00
1-Turner-c/a in all ... 15.00
2 ... 10.00
3 ... 8.00
4-11: 8-wraparound-c. 9-Tucci-c/a(p). 10-Darkness #0 ... 2.50
9-variant-c ... 5.00
10-variant-c ... 5.00
10 (3.95)-exclusive alternate-c ... 4.00
... COLLECTED EDITION
July, 1996-Present (4.95, limited series, square-bound)
1-4: 1-r/1, 2. 2-r/3, 4. 3-r/5, 6. 4-r/7, 8 ... 5.00
Sigmond (10.95) ... 11.00

WITCHCRAFT
June, 1994-No. 3, Aug, 1994 (2.95, limited series)
DC Comics/Vertigo
1-3-Kaluta-c; Robinson-s ... 5.00
1-Platinum edition ... 30.00
TPB (14.95) r/1-3; new Kaluta-c ... 15.00

WITCHING HOUR (Continued with The Unexpected with #189)
Feb-Mar, 1969-No. 85, Oct, 1978
National Periodical Publications/DC Comics
1-Toth-a; Three Witches ... 26.00
2, 6: 6-Toth-a ... 12.00
3, 5-Wrightson-a; 3-Last 12¢ issue ... 9.00
4, 7, 9-12 ... 7.00
8-Toth, Neal Adams-a ... 8.00
13, 14: 13-Neal Adams-c/a (2 pgs.). 14-Williamson/Garzon, Jones-a ... 5.00

FACT
Chris Claremont wrote the X-Men for 17 years!!

15-20 ..... 2.25
21-85: 28/100 pgs.) 1.25

WOLVERINE (Also see Incredible Hulk #180, 181 & Kitty Pryde & ...)
Sept. 1982-No. 24, Dec. 1992 (Mini series)
Marvel Comics Group
#1-Hildebrandt-c/a 15.00
2, 3 ..... 25.00
4 ..... 17.00
5-8 ..... 14.00
9-99, 7, 8-Hulk app. 12.00
10-Beltaire clown, 1st Battle w/Sabretooth 30.00
11-16: 11-New Costume 8.00
17-20: 17-Byrne-c/a begins, ends #23 ..... 5.00
21-20: 24, 25, 27-Jim Lee-c 3.00
31-40, 44, 47-26 Regis 1.75-c 3.00
41-Sabretooth stares to be Wolverine's father, Cable cameo 4.00
41-Gold 2nd printing 2.00
42-Sabretooth & Cable app.; Sabretooth proven not to be Wolverine's father 3.50
42-Gold 2nd printing (1.75-c) 4.00
43-Sabretooth/Wolverine saga concludes 5.00
45, 46-Sabretooth-c/story 3.00
48, 49-Sabretooth app.; Weapon X sequel 3.50
50-(2.50, 64 pgs.)-Silvestri; Weapon X sequel concludes; Wolverine back to yellow costume 5.00
51-74, 76-80: 51-Sabretooth-c/app. 52-57, 73-Gambit app.; 57-Death of Mariko ..... 60-64-Sabretooth storyline 3.00
75-(3.95, 68 pgs.)-Wolverine holographic 7.00
81-84, 86, 87-Begin 1.95-c; bound-in card sheet 3.00
85-(2.50)-Motorcycle issue 3.00
88-(3.50)-Collectors edition 5.00
89-95: 91-Disaxe edition 3.00
97-99: 97, 98-Sentinel edition 3.00
99-(99, 75¢)-Final issue from "Age of Apocalypse"; 93 Juggernaut app. 96-Gen X app. 99-Cannonball app. 101-106-Deluxe size. Wraparound Onslaught 105-"Onslaught" 110-Silvestri/sage 3.00
100 (3.95)-Hologram-c; Wolverine saves humanity 8.00
100-(2.95) Regular-c 5.00
Annual nn (91, '89), 4 (92)-The Jungle Adventure 4.50
Annual 2 (12/90, 4.95)-Bloodlust 5.00
-1(6/2.95)-wrap-around, Silver Samurai, Sunfire, Yukio, ppd Hulk/Pitt app. 3.00
Annual nn (82), 8/91, 9 (93)-Native Of Terra; Cable & New Mutants app., 2nd print exist 6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.)-Kaluta Incredible Hulk #180 & 181 ..... 8.00
Blood Hungry (93, 6.95, 68 pgs.)-Kaluta-c/Wolverine stories from Marvel Comics Presents #72 ..... 7.00
Bloody Choices nn (1992, 7.95) 8.00
-Edition nn (9/94, 5.95, graphic novel) 6.00
-Encyclopedia (5.95, 11/96) 6.00
Global Jeopardy 1 (11/92, 2.95)-Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine, produced in cooperation w/World Wildlife Fund 3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c 6.00
-95-nn (95, 3.95) 4.00
Save The Tiger 1 (7/92 2.95)-Kaniff-c 3.00
Wolverine stories from Marvel Comics Presents #1-10 ..... 3.00
Triumphs and Tragedies (95, 16.95, 98+)/ Uncanny X-Men #109,172,173, Wolverine/Hulk comic #6, Wolverine #s 42,75 ..... 17.00
Typhoid's Kiss (6/94, 4.95)-Wolverine stories from Marvel Comics Presents #109-116 ..... 7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct. 1993-No. 2, 1993 (2.00, mini-series)
1-3: 2, 3-Galactus says Punisher & Wolverine 2.00
...GAMBIT, VICTIMS
Sept. 1995-No. 4, Dec. 1995 (2.95, limited series)
1-4-Eric Jerh-c/a/s-Fabela-c/a 3.00
...KNIGHT OF TERRA
1995 (6.95, one shot)
nn-Ostrander-s 7.00
...SAGA, THE
Sept. 1989-No. 4, Dec. 1989 (1.95, die-cut, movie series)
1-Beginnings, Lofficial/Austin-c 5.00
2-4 ..... 4.00
...VS. SPIDERMAN
Mar. 1995 (2.50, one shot)
1-Marvel Comics Presents #48-50 ..... 2.50
...WITCHBLADE
Mar. 1999 (2.95, one-shot)
1-Devil's Reign pt. 3 ..... 3.00

WONDER WOMAN
No. 73, Apr. 1955-No. 329, Jan. 1986
Nemesis Periodical Publications/DC Comics
73-90: 73-1st code app; weird issue 125.00
91-94, 96, 97, 99 ..... 90.00
95-Alex Toth-c/a 95.00
98-New origin & new art team (Andru, Giella) 50.00
-Special copy 5.00
100-(80 pgs.) 35.00
101-104, 106-110 ..... 25.00
105-Secret origin, source (4/59) 40.00
111-Origin retold 25.00
112-126: 126-last 10¢ issue 20.00
127-130 ..... 30.00
131-150: 132-Flying saucer-c 25.00
151-158, 160-170, 172-175 ..... 15.00
159-Origin retold (1/66), 1st S.A. app.? 35.00
171-178 ..... 10.00
179-195: 195-Wood info 6.00
196-198 (52 pgs.)-Flash-c 6.00
199, 200-All Jeanie-c 20.00
201-210: 201, 202-Catwoman app. 2.00
211, 220, 233-266: 269-280: 284-286 ..... 1.50
221, 222-Elk guest star 2.00
267, 268-Re-intro Aeonia Marsh (1980) 10.00
281-283: Joker-c/story 3.50
287-New Item Titan app. 1.50
288-299, 301-308 ..... 1.00
300-(52 pgs.)-Intro Pig's JLA app. 2.00
309-Double size last issue 2.00

WONDER WOMAN
Feb. 1987-Present (1.25/1.50/1.75)
DC Comics
1-Perez-c/s begs.; covers early #25-60 ..... 3.00
2-20 ..... 1.25
21-49, 51-62: 26-1st Pensa-c 1.00
50-(1.50, 52 pgs.)-New Titans, JLA app. 1.50
62.81-63-New Direction & Ballance begin 1.25
82-84: 82-begin 1.50-c 1.50
85-1st Deadman-c 10.00
86,87 ..... 4.00
88-92: 88-Superman-c & app. 90-1st Artemis 5.00
0, 94/98-(10/94), 91-(11/94), 93-Hawkman app. 98-Joker-c 2.00
98, 99, 98-Begin 1.75-c 1.75
100-(2.95)-New issue; Death of Artemis 3.00
..... 265.00
81-90: 88-1st Joker/Luthor team-up 215.00

1990 (2.95, untrad. series)
DC Comics
1-3-Giffen-c/s/Rude-c/s; Superman & Batman team-up 4.00
1tb-(10.95)-r/1-3 ..... 20.00

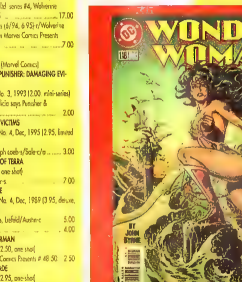
WYNONNA EARP
Dec. 1996-Present (2.50)
Image Comics/WildStorm Productions
1-Smiths/Chen-c 2.50

X (See Comics' Greatest World & Dark Horse Comics #0)
Feb. 1994-No. 25, Apr. 1996 (2.00)
Dark Horse Comics
1-7: 3-Bill Bulk cover 2.00
8-25: 8-(2.50)-Glenn-c & app. 18-Predator pgs. 18-22-Miller-c 2.50
-Press Illustrated Special #2 (6/94, ... 1.00
20 pgs.) 1.00
-One Shot to the Head (94, 2.50, 36 pgs.)-Miller-c, s 2.50

WYNONNA EARP
Dec. 1996-Present (2.50)
Image Comics/WildStorm Productions
1-Ideas Smiths/Chen-c/s 2.50

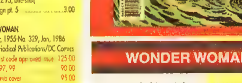
X-CALIBER
Nov. 1995-No. 4, July, 1995 (1.95)
Marvel Comics
1-Gold-c/variant 4.00
2-4 ..... 3.00

X FACTOR (Also see Spider-Man and X-Factor)
Feb. 1986-Present
Marvel Comics Group
1 (1.25, 52 pgs.)-Cont'd from FF 286, Baby Nathan appears on 2 pgs. (2nd app. after X-Men 2011) 15.00
2-10 ..... 8.00
5 1st app. Apocalypse (2.50-c) 6.00
6-1st full app. Apocalypse 25.00
11-20: 19-Sabretooth app. (11/86, 3 pgs.) cont'd in X-Men #212; 1st app. of X Men-comic 5.00
21-22: 1-Baby Nathan app.-c & flashback 3.00
23 ..... 2.00
24-27 (Archangel scenes) 12.00
28-1st full app. Archangel 22.00
25, 26, Fall Of The Mutants nn #24-26 ..... 4.00
27-30 ..... 2.00
31-37, 39, 41-49: 33-Origin Cyclops 1.50
38 (1.50, 52 pgs.) 3.00
40-Infinity Gt.(4/88, 1st of Marvel)) 3.50
50 (1.50, 52 pgs.)-Infinity/Mutations-c 2.00
51-53-Sabretooth app. 52-Unlimited-c 1.50
54-59: 54-Silvestri-c/s/pgl 1.50
60-X Erection Agenda; New Mutants app. 2.00
60-Gold 2nd print 2.50
61, 62-X-Erection Agenda; New Mutants 6.00
63-Portacio/Thibert-c/s begin 5.00
64-67, 69, 70: 65-68: Jim Lee co-pnlr, 66, 67-Baby Nathan app. cont'd in #68 ..... 2.00
68-Baby Nathan is sent into future 2.50
71-New team begins, Portacio-c/s/pgl 3.50
72 ..... 2.50
73-74-2nd printing (1.25-c) 1.25
73-74-1st full app. Apocalypse 2.50
250-270, 272-299, 301-303 ..... 2.00
76-83: 77-79-Mc Kenna-c 1.50
84-86 (1.50-c)-Hollywood w/ card, Joe Lano & Bl. Widow Lee 2.00
87-91, 93-99, 101: 87-92-Quesada-c/a 88-1st app. Random 1.50
92-(3.50, 68 pgs.)-Wraparound-c 3.50



WONDER WOMAN #118

100-(3.95)-Direct Market foil-c; Death of Artemis 4.00
101-110: 101-John Byrne-c/s begins, begin 1.95-c; 105, 106-Joker blood, Phantom Stranger app; 107-Demon-c/app. 108 Aves at Atlantis app. 110-Doomsday app. (last page). 111-1st app. new Wonder Girl. 112-Superman app. 113 Wonder Girl-c, Sugar & Spike cameo 2.00
Annual 1 (88, 1.50)-Art Adams-c 2.00
Annual 2 (90, 2.00) 2.00
Annual 3 (92, 2.50)-Quesada-c/pl 2.50
Annual 4 ('93, 2.50)-Year One story 3.50
Annual 5 ('94, 2.95)-"Legends of the Dead Earth" 3.00
Gallery ('96, 3.50) Ballard-c, pin-ups by various 3.50
Plus (1/92, 2.95) Jesse Quick-c/app. 3.00
..... 17.00
..... 17.00
177 Joker/Luthor team-up-c/story 17.00
178, 180-187 ..... 4.00
179, 188-Giants: G-52 & G-64 ..... 15.00
189-196 ..... 6.00
197-Giant G-76 ..... 10.00
198, 199-3rd Superman/Flash race, was Flash 175 & Superman 199 ..... 75.00
200-202: 204-last 15¢ issue 200-Fr Shi-ing Knight by Frazetta, Iron Mans x-over 205, 207-212 (1.25-c, 52 pg.) 6.00
206-Giant G-88 ..... 2.00
207 246: 215-Intro Batman Jr & Superman Jr. 223-228 (100 pgs.) 244-252-(84 pgs.) 253-265 (68 pgs.) 266 282-(62 pgs.) 4.25
269-The Creeper by Dirko begins 6.00
270-272, 277-299, 301-303 ..... 2.00
273-Origin Superman/Batman team retold 2.00
300-(1.25, 52 pgs.)-New Iron Titans, JLA app. 2.50

WORLD'S FINEST


w/Hanok hologram, begin X-Men 204
Ann. scans; Gianadora's a 7.00
92-2nd printing 3.50
100-(2.95, 52 pgs.)-Collectors Ed, enhanced foil c, death of Multiple Man 6.00
100-(1.75, 52 pgs.)-Newsstand Edition 2.00
102-105, 107-111 - 102-Begin 1.50c, bound-in card sheet 1.50
106 (2.00)-Mexicanada edition 3.00
106 (2.00)-Newsstand edition 3.00
108-126, 126-132: 108-begin 1.95c; 112-return from "Age of Apocalypse" 2.00
115-card insert; 119-123-Gatecrash opps. 123-hand opp. 126 Beast vs. Dark Beast; "Onslaught", 128-w/card insert 128-return of Multiple Man
130-assassination of Greydon Creed 2.00
125 (2.95)-"Onslaught" Part; 45 opp. return of Hank 3.00
Annual 1 (10/96), 2 (10/97) 3.50
Annual 3 (98)-Evolutionary War 2.50
Annual 4 (99), 2000-Atlantis Attacks 2.50
Annual 5 ('00, 72pg)-New Mutants x-over 2.50
Annual 6 ('01, 2.00)-New Warriors, X-Force 2.50
Annual 7 ('02, 2.25)-1st Quesada c/a on X-Factor 2.25
Annual 8 ('03, 2.95)-bagged w/mag-ng card 3.00
Annual 9 ('04, 2.95)-Australian ed. 3.00
Prisoner Of Love ('90, 4.95)-Shiltz scrpts 5.00

X-FILES, THE

Jan, 1995 - Present (2.50)
Topps Comics
0 (1.95) 4.00
0 "Scully" variant 8.00
0 "Mulder" variant 8.00
1/2-w/certificate 25.00
1-Adaptation of TV Show; Direct Market & Newsstand, Mirror Kirk's c/a all 65.00
2 ..... 30.00
3-4 ..... 14.00
5-10 ..... 5.00
11-24: 21-w/bound-in card 2.50
Annual 1 ('97) 4.00
collector's preview w/Star Wars Galaxy Mag. (8/96) 15.00
collector's preview w/Hero Illustrated 20.00
Comics Digest 1, 2-(3.50) 3.50
Comics Digest 3(2.95) 3.00
Special Edition 1 (4.95)-1/3 ..... 5.00
Special Edition 2 (4.95)-1/4-6 ..... 5.00
Special Edition 3 (4.95)-1/7-9 ..... 5.00
Special Edition 4 (4.95) 5.00
1PB-(1.95) 20.00

X-FORCE (See New Mutants #100)

Aug, 1991-Present (1.00/1.25/1.50)
Marvel Comics
1 (1.50, 52 pgs.)-Polybagged with 1 of 5 Marvel Universe cards, 1 of 5 pin-ups, 1 of 5 posters 3.75
1 Variant Cover 5.00
1-2nd printing; metallic c/a; c. to pg. 1; card 1.50
2,3: 2-Deadpool cameo 2.00
4-Spider-Man x-over w/Spider-Man #16 ..... 3.00
5-10: 7, 9, 10-Weapon X opps.
11-1st opp. Six Pack (becomes Wild Pack) on CABLE-BLOOD & METAL #1 ..... 2.50
11-15,19-24, 26-33, 35-Cable teams; X-Force/Cyclops begins each #25, 26, 27-Cyclops c-only 2.00
16-18-(1.50)-Polybagged w/trading card 2.50
25-(3.50, 52 pgs.)-Weapon X-over w/Cable hologram; Cable returns 6.00
34-37, 39-43: 36-Begin 1.50c, bound-in card sheet 1.50
38 (2.00)-Newsstand edition 2.50
38 (2.95)-Collectors edition 5.00
40-42 (1.95)-Blood Storm x-over 2.00
44-49, 51-63: 44-Return from "Age of Apocalypse" 45-Extinction opp. 46-Onslaught 49-Sabretooth Silver opp. 53-Bob opp.; Onslaught .53-vs. Shi'ar LD 56- Deadpool opp. 57-Sentor X Men-Onslaught opp. 59-Hulk opp. 60-Onslaught opp. 62-Hulk opp. 63-Onslaught opp. w/card insert, return of Longshot 2.00
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FRANK MILLER

BUCK UP

I can't be sure whether it was 1976 or 1977. '76, I guess, I didn't keep a diary. But of this much I'm pretty certain: it was an ugly, hot summer in New York City, the kind where the air is liquid and the sky is a cornea-burning white, a bleach-white that makes morning anything but the celebration it ought to be. I'm also certain, quite certain, that I was scared half-way out of my mind.

It's never a pleasant thing to have your dearest dreams in somebody else's hands.

I was shaking. I was fidgeting in a chair in an office at a major comic book publisher. An editor was looking over the one-page romance job he'd tested me with. To be honest, I'd spent forever on that one lousy page.

And it was one lousy page. Of course, I didn't know this, at the time. For all I knew, it was brilliant. But the editor, he knew exactly how lousy it was. He was a veteran artist himself. He knew his stuff. When he shook his head, my stomach tightened and I wished I'd had less than five cups of coffee that morning. I knew the news wasn't going to be good.

He was a sweet man, the editor was, but this was the publishing business, and he was a New Yorker, so his sweetness just made him angrier when he knew it was time for tough talk. He just kept shaking his head as I did my best to steel myself for the bad news.

I was certain that I was about to be told that I hadn't cut the mustard.

I was also afraid that the editor would notice the enormous cockroach that had, unbeknownst to me, hitched a ride in my portfolio, all the way up from my tenement apartment in Little Italy, to this air-conditioned, carpeted, neatly-appointed midtown office.

The cockroach was the only fella in the room who seemed to be having a good time. He was a frisky little bugger. He'd scrambled from my portfolio, right in front of the editor, right while I was pulling forth my one-page, penciled opus. I'd snatched the cockroach up while I thought the editor wasn't looking. I still held it, cupped in my hand, still alive, still squirming, even as the editor shook his head, shook his head, shook his head...

If he noticed the cockroach, he was kind enough not to mention it. He had bigger fish to fry. He had the job of telling me exactly how badly my penciled page stunk, and not just because of the nicotine the bristol board had soaked up from my bad habit. "You ever hear of perspective?" he grumbled, as best I can recall, "Or proportion? Or drapery?" Anger in his voice. Sympathy in his eyes.

The morning's caffeine was really rendering punishment. It was hard to focus my vision.

The sympathy in his eyes turned sadder as he asked see what I was doing there in the first place. "You're not very good yet," he said (again, as best I can remember), "and you won't get much of a chance to ever get good. You oughtta go back to Vermont and get a real job. Everybody knows there won't be any comic books published five years from now."

I asked for a chance to do the page over. He said yes.

We didn't shake hands, which was a good thing, since I was still holding that damned cockroach. It would've scrambled right up his sleeve.

I thanked him and left the building, my unwanted pet still with me, until I dropped him into a trash can. I wasn't entirely crestfallen. Sure, my adolescent egotism and delusions of adequacy had just met reality with all the grace of a Peterbilt smashing into a retaining wall, but I had been given another chance, after all. What more could I ask for?

I was just a kid, and comics was the only career I'd ever wanted, so I didn't think much about what the editor had said about there not being any comics published in another five years. That was as inconceivable as death. The next time I came in with the one-page romance job, all tortuously redrawn and maybe a little better, it was accepted, and I got my check for twenty-five bucks for drawing it. Which was, by the way, more than it was worth.

I can only thank the publisher for never printing the darn thing.

No, I never believed what the editor said about the American comic book being doomed. Not when he said it, and not when I heard it, again and again, from the "industry experts" of the day. But it wasn't long before I came to realize that this wasn't nearly as glamorous a field as I'd imagined it to be. Sales were at an historic low, and so was the pay. Almost none of my generation of fans-turned-pro, until the early eighties rolled around, could meet the rent without having what we referred to as "real work" on the side. This "real work" usually consisted of ad-agency labor, the kind nobody but their clients ever got to see, coloring fish sticks and drawing beer cans. And we were damn lucky to get that work.

If any of all this sounds bitter or self-pitying, that's just plain bad writing on my part. These were fun times. There was electricity in the air, as the direct market came into its strength, and as fights were fought and won that got artists royalties, and even, eventually, ownership of our creations. Bad as some of the details may sound, it was a time of much joy and enthusiasm.

Even in the face of constant proclamations by "experts" that our days were numbered.

No, no bitterness. Especially since everything—and so swiftly—got so much better.

So keep in mind that, not so long ago, we had an industry whose state made today's "down market" look like Utopia in comparison. Keep in mind that, not long ago, comic book artists were denied legal authorship to what they created with their own hands and minds, and paid by the pound for what they drew as if it were cuts of cheap meat, and that many of our best talents suffered premature burnout and perpetual self-loathing as a result. Keep in mind that comics was a field with a horrid, shameful past, and seemingly no future just two decades ago.

Keep that in mind, and laugh hearty at the doom and gloom of today's "experts."

And get to work. We've got a lot to do.

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